

The New

Amberola

GRAPHIC

57

PUBLISHED BY THE NEW AMBEROLA PHONOGRAPH CO.

Summer, 1986

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Issue No. 57
(Vol. XV, No. 1)

Published by
The New Amberola Phonograph Co.
37 Caledonia Street
St. Johnsbury, Vermont 05819

Editor: Martin F. Bryan

Printed in U.S.A.

Subscription Rate: \$6.00 for eight issues (two years) (\$7.00 foreign)

*Advertising Rates: Display: \$4.50 per box - see below Quarter page: \$8.00

Half page: \$14.50 (8" x 5 1/4" original or 10 1/2 x 7 1/2 to be reduced)

Full page: \$28.00 (10 1/2 x 8" original, or any ratio which will reduce to this size)

Business card: \$1.50 per insertion

Classified: .03 per word (non-subscribers: .05)

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THE NEW AMBEROLA GRAPHIC (ISSN 0028-4181)

Second class postage paid at St. Johnsbury, VT Post Office 05819. Published 4 times a year (January, April, July and October) by the New Amberola Phonograph Company, 37 Caledonia St., St. Johnsbury, VT 05819.

Postmaster: Send address changes to:
The New Amberola Graphic, 37 Caledonia St., St. Johnsbury, VT 05819.

Subscription Rate:

2 Years (8 issues).....\$6.00

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Where'd the Gulls Go?

(Some speculations on the demise of Grey Gull)

by Steve Barr

One of the questions long concerning us discophiles (well, yours truly, anyway) is that of what happened to the Grey Gull firm in 1930, when it seems to have abruptly disappeared, and why its Madison label likewise seems to have continued until early 1932, judging by the titles which appear on the last issued records. As a discographer heavily involved in researching the products of this firm, I had often wondered about this. In a conversation with fellow Torontonian and discographer Brian Boyd, he mentioned that the disappearance of Grey Gull seemed to coincide rather too neatly with the sudden appearance of the Crown label, although there was little more to go on. Recently, I acquired some records and took a closer look at others that I own, and I now believe I can provide conjectural but soundly based answers to both of the questions.

I recently received one of the elusive 900-series records, on the Van Dyke label (they also appeared on Radiex, and possibly on Grey Gull itself) which I had won sometime earlier from an English source. I noted several peculiarities, some vaguely familiar (about which more later) and these, in turn, led me to make a closer study of an odd and apparently quite late pressing on Radiex (4237, as it happens) which I had acquired earlier. After this, I went looking further... but I'm getting ahead of myself. In any case, my speculations follow.

Several reasons exist for assuming that the Madison records issued after August, 1930, when Brian Rust lists the last Grey Gull recording sessions, were only vaguely connected with the Grey Gull operation, at least as it had existed. On the other hand, other facts indicate there was at least some connection involved. Aside from the chronology, which indicates song titles issued that were not written until late 1931, there are also the audible differences between the bands on the later Madisons and the unmistakable (unfortunately) sound of the Masiello-Sannella Grey Gull band. Further, starting with Madison 5096, a new series of master or control numbers in the 400 block appears, while the B sides, all or nearly all Grey Gull house-composed material, bear not control numbers as previously, but their own master numbers. A closer look will show some less easily-noted features.

In taking a look at the records mentioned in the second paragraph, several identical features were noted, as well as some unusual individual characteristics. Both the late Radiex and the Van Dyke used a typeface for the credits that, while similar to the earlier Grey Gull, was not identical. Further, the Van Dyke designated the sides with an uppercase "A" and "B" following the number, unlike the inevitable Grey Gull lowercase letter in parentheses. The Radiex label, also, was dissimilar to the earlier issues, being of the type designated as IV-B in my Grey Gull history (NAG #39). In the wax, neither used the easily identified "micro-numbers" as matrix numbers, but used larger sans-serif stampers, and designated the sides in the wax. Further, both had a concentric circle, about an inch in diameter, pressed in the record, which did not appear even on my latest Grey Gull records, through Van Dyke 81896. All of this indicated that I was dealing with two generations of Gull-family records.

In the same shipment of records that included the Van Dyke which sparked the interest, I received a copy of Imperial (UK) 2503. When I played this, I was

struck by the similarity of the sound to the Grey Gull³ house band. Andy Sannella was clearly audible, as was at least one Green Brother, on "Let's Get Friendly", although the opposite side was audibly an entirely different band. The master source, though, was not Grey Gull, nor even the usual ARC, but Crown. At this point, the past conversation with Brian Boyd came to mind. I removed my handful of pre-Victor Crowns from their appointed place in the files. There was that not-quite-Grey Gull type for the credits. There were the same non-Gull matrix number dies, the A/B wax designation, and the mysterious circle which suddenly appeared. The records were clearly connected to some extent! When I looked in a numerical list of Madisons acquired from Bob Olson, there were further indications. Starting with 5084 (5083 is not listed), two issues use old standard sides. The next two are popular songs, by dance bands; the first shows a matrix number of 4110, one of the highest known Grey Gull numbers, but also shows 1000, while the second shows only 1001 in the wax (the titles are "Little White Lies" and "Somewhere in Old Wyoming" respectively; what were their master numbers on Crown, if the same songs were issued?). Thereafter, there are three all-standard releases, two dance issues, three standard issues and the sudden appearance of Lou Gold (the first actual band appearing as a Madison identity) and the 400-series numbers. Physically, 5087 does not have the distinguishing features noted, while 5096 does; Madison, of course, used an italic typeface for the label credits, so there is no way of noting label similarity.

At present, I'm conjecturing along these lines. Grey Gull went under in the fall of 1930, leaving as assets recording and pressing facilities. Someone (a little more thought along this line follows) acquired this, along with a group of wholly owned masters and the contract to press Madison records for Woolworths. For whatever reason, the Grey Gull label was dropped, and a new "flagship" label under the Crown name (was this, too, for Woolworth?) started, while the remaining subsidiary labels, by this time Radiex and Van Dyke, were continued. It seems that, for some reason, they may not have acquired the right (or had the desire) to issue songs not either wholly owned or in the public domain, as their issues seem to consist of standard items, recoupled or under original numbers, and the 900 series coupling old B-sides. By the end of 1931, whoever was backing Crown elected to drop the source and rely upon Victor for manufacturing; the Madison label disappeared, as did the Grey Gull survivors, if they had not already, and the whole operation became memory. What remains to be checked is, first, an audible comparison of Crowns and Madisons, the latter from 5096 (or 5086) onward, to see if the same matrices were ever used, and, from someone able to do so, a check of legal and other records to see if there exists any documentary evidence for these speculations.

Finally, a bit of total left-field wandering. Several factors tend to imply that the American Record Company may, indeed, have had a finger in the pie. First, I seem to remember having read someplace that ARC was the purchaser of the Grey Gull assets. Second, a large number of bands which had previously been regular ARC artists suddenly showed up on the Crown label. Third, ARC, in late 1930, dropped several labels, including their non-client "very cheap" label of Jewel and the bottom-line Sears Challenge label. Finally, Imperial of England, which was pressed by the Crystalate firm who were in fact part-owners of ARC, used a number of Crown matrices, as did Compo in Canada. Therefore...was ARC, in fact, involved in all of this, to keep a hand in the low-priced market? The early 1932 demise fits nicely with the ARC acquisition of Brunswick. Anybody care to do any further guessing?

(concl. top p. 16)

THE COMPLETE THEATRE ORGAN

...ON EDISON

By Dennis E. Ferrara

The pipe organ has always been a very difficult instrument to record due to its extremes in the frequency spectrum. The auditory range may vary from 16 cycles (the 32 foot pitch in the pedal) to over 30,000 cycles in a brilliant mixture stop in the upper end of the spectrum. Needless to say, no acoustic or early electrical recording of the Twenties could do full justice to the instrument; however, the Edison company certainly tried to capture the King of Instruments onto wax.

One particular type of organ which was extremely popular throughout the Roaring Twenties was the theatre pipe organ. Built to imitate the orchestra, the theatre pipe organ installed in movie palaces throughout the world was a popular means of musical entertainment as well as the "voice" of the silent film. Under the hands of a sensitive artist, such as Jesse Crawford, "The Poet of the Organ," the instrument was capable of musical sophistication. The Victor Talking Machine Co. had signed Crawford to an exclusive contract in late 1924. No doubt the Edison A & R man wanted to find talent worthy to compete with Crawford and the Victor company.

The Edison organization obtained the services of the following artists/organists from 1924 until 1929. Their complete discographies will be listed in this article: John Gart, Henrietta Kamern, Frederick Kinsley, Rollo Maitland and Charles Sharpe-Minor, better known simply as C. Sharpe-Minor.

The main purpose of this article, however, is to correct statements which appear in Ron Dethlefsen's recent book on the Edison Diamond Disc and its artists concerning the Midmer-Losh organ solos and certain organists who made recordings. All organ solos were not recorded at the Columbia Street Studio, West Orange, on the instrument installed there in 1926.

According to the master files at West Orange, two Midmer-Losh instruments were used for recording purposes: first, a two-manual, and later, a three-manual instrument at the Hippodrome Auditorium, New York; second, the three-manual instrument built in 1926 by Midmer-Losh for the Edison recording studio at the Columbia Street location, West Orange. David Junchen, in The Encyclopedia of the American Theatre Pipe Organ, Part I (Showcase Productions, Pasadena, California, 1985), states that the Midmer-Losh Company installed a small two-manual instrument in the Hippodrome around 1921; in 1924, however, a third manual was added and possibly a few ranks were added, bringing the stop list up to seven ranks. Frederick Kinsley made his first recordings in New York on June 14, 1924.

In doing more research, it was found that the following list of various instruments were utilized in recording organ solos by the Edison company: the two- and three-manual, 7 rank Midmer-Losh at the Hippodrome, New York City (Kinsley and Maitland); the three-manual, 32 rank M. P. Möller Organ in the Loew's Rio Theatre, New York City (Kamern); the three-manual, 7 rank Midmer-Losh Organ at the Columbia Street Studio, West Orange (Kinsley and Maitland); a two-manual, 7 rank Style E WurliTzer Organ, installed at the Sanford Theatre, Maplewood, New Jersey (Kinsley and C. Sharpe-Minor); and the four-manual, 23 rank Robert-Morton "Wonder Morton," located in Loew's Valencia Theatre, New York City (Gart).

The sound reproduction of the Edison organ recordings tends to be dull and lifeless; however, the stylistic playing of the individual organists ranges from very good to poor.

The Kinsley recordings, for the most part, are not good. The playing is sloppy and contains actual mistakes. The choice of selections reflects the "mother, heaven, and home" variety which was always apparent in the Edison catalog. The Midmer-Losh instruments are poor examples of theatre pipe organs; rather, they sound like small non-unified church instruments without any highs. The listener is treated to tubby diapason, flute, tuba, and excessive vibrant tremulant on the Vox Humana stop. Both instruments had chimes and harp stops. Kinsley was organist at the Hippodrome and later became organist of the famed Riverside Church, New York, before the coming of organ virtuoso, the late Dr. Virgil Fox.

Henrietta Kamern's recordings, on the other hand, are quite alive. The electrical process captured the large warm acoustics of Loew's Rio Theatre. The Möller organ sounds good. The tremulants tend to be fast; yet, the playing is fine without excessive mannerisms.

The Maitland recordings are good, but the selections are typical "funeral parlour" variety. The playing on the acoustic recordings is good. An article in The Etude for October, 1929 indicates he had been a Philadelphia church organist for twenty-eight years and that he had also been trained as a violinist. He later became the municipal organist on the gigantic seven-manual, 354 rank Midmer-Losh instrument at the Convention Hall, Atlantic City. He also played in various theatres in Philadelphia on W. W. Kimball pipe organs.

The recordings by John Gart are poor. The playing sounds amateurish, and the sound of the "Wonder Morton" does not sound so wondrous as recorded by the Edison company. The dubbed cylinders are terrible and the lateral-cut recordings tend to be excessively noisy.

The C. Sharpe-Minor recordings are rare. The author has not heard them. By the way, C. Sharpe-Minor was not a pseudonym, as stated in the Dethlefsen book. According to Dr. John W. Landon in Behold the Mighty WurliTzer: The History of the Theatre Pipe Organ (Greenwood Press, Westport, Conn., 1983), C. Sharpe-Minor was a colorful organist and showman who toured throughout the United States playing various instruments, as well as touring with his own three-manual, 8 rank Link pipe organ. He continued to play into the 1940's and taught organ and showmanship. Little is known about him after his performance at the Palace Theatre, Dallas, Texas.

The author would like to thank Mrs. Leah Burt in obtaining copies of the master files at West Orange, as well as Marion Clemens, Davison, Michigan, in utilizing various reference books from his collection in making this article possible. Taped copies of the C. Sharpe-Minor recordings and Maitland discs would be welcomed.

x x x x

Dennis Ferrara recently spent a week in the New York City area doing research for his forthcoming series of articles in The American Harp Journal. Although the discography portion of his work is quite complete for Victor, Columbia and Edison, he still lacks details of harp recordings on the various lesser labels. Anyone who can assist in this project, or would like to contact him about his Edison articles appearing in the GRAPHIC, can reach him at 1172 Normandy Drive, Flint, MI 48504.



An empty mailbox will be your fate if you forget to notify us of any change in your address!

The discography of organists who recorded for Edison is in alphabetical order, and consequently starts with the last one to record for them. It is rather strange that the Gart solos were never issued in the conventional vertical-cut process; rather, two selections were dubbed onto cylinders and two selections appeared only as "Needle Type" laterals. It will be the standard practice of this discography to list matrix number, title, date of recording, vertical or lateral catalogue numbers, dubbed cylinder numbers, and general comments, if available.

John Gart (Loew's Valencia Theatre, New York) (all electrically recorded)

N-818	If I Had You	3-27-29	unpub.	5719	B-OK
N-819	Weary River	3-27-29	14008		B-OK
N-844	Coquette	4-9-29	14008		A & B
N-845	A Precious Little Thing Called Love	4-9-29	unpub.	5706	A-OK

(Note: Ron Dethlefsen's Edison Blue Amberol Recordings, Vol. II illustrates a Blue Amberol stock card which indicates that only 25 copies of no. 5719 were pressed before production was halted in July, 1929. Does anyone possess a copy of this record?)

Henrietta Kamern (Loew's Rio Theatre, New York) (all electrically recorded)

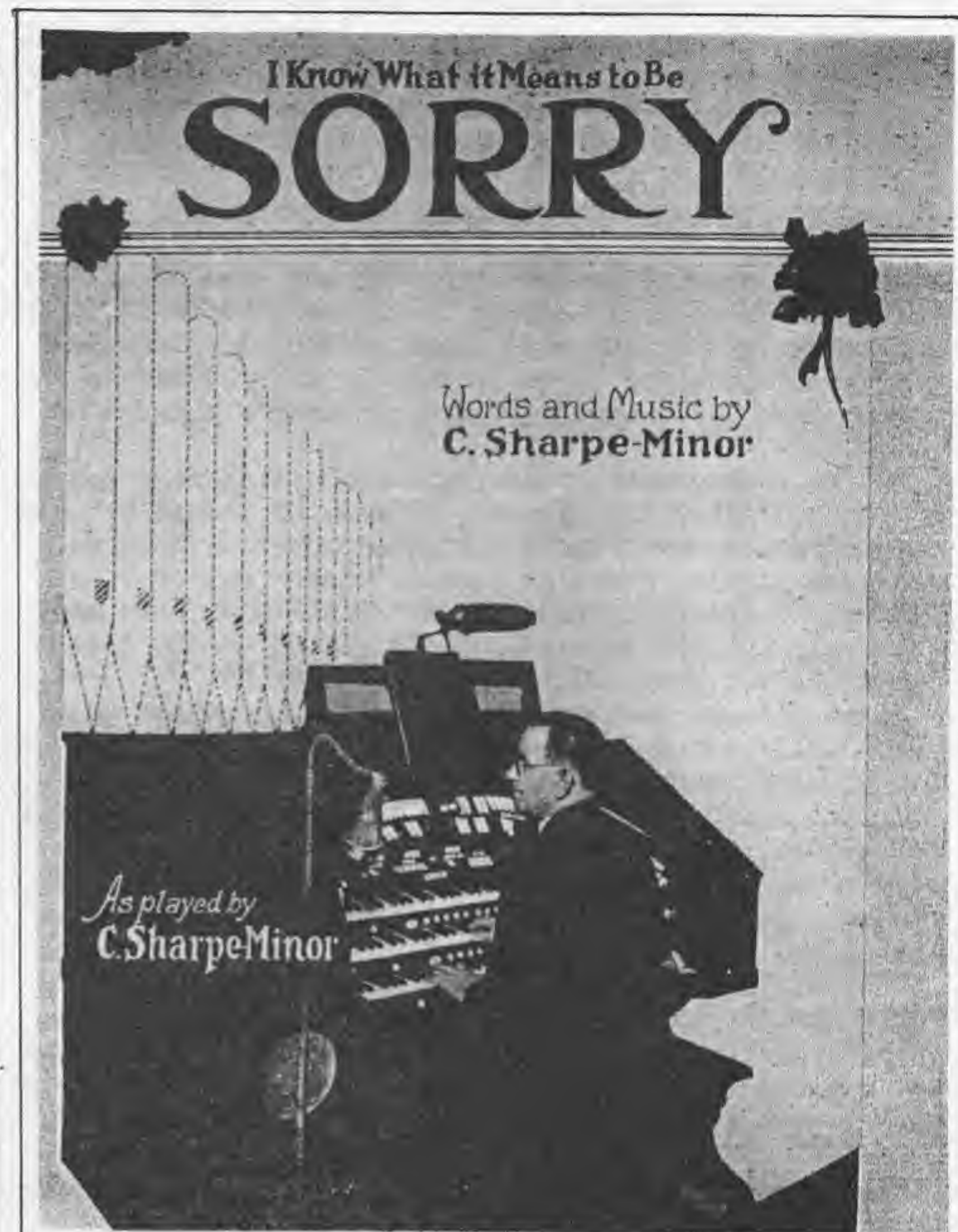
18621	Laugh, Clown Laugh	7-19-28	52373		
18635	Just Like a Melody Out of the Sky	7-25-28	52373		
18645	Girl of My Dreams, <u>with Theo Alban</u>	8-1-28	52376	5595	
18646	Chiquita	8-1-28	52376		
18780	My Angel (Angela Mia)	10-4-28	52429		
18781	Jeannine, I Dream of Lilac Time	10-4-28	52429		
18797	Gypsy Love Song (with traps)	10-10-28	unpub.		"passed"
18821	I'm Falling in Love with Someone	10-19-28	unpub.		"rejected"
18919	Sally of My Dreams	12-5-28	unpub.		"rejected"

Frederick Kinsley (Hippodrome, New York, except as noted)

9565	Prelude in C Sharp Minor	6-14-24	80800		
9566	Liebestraum	6-14-24	80800		
9567	The World is Waiting for the Sunrise	6-14-24	80799	4934	
9568	Poor Butterfly	6-14-24	80799		
9928	O Promise Me	1-6/7-25	unpub.		
9929	Love Sends a Little Gift of Roses	1-6/7-25	unpub.		
9930	Serenade (Schubert)	1-6/7-25	unpub.		
9931	Abide with Me	1-6-25	80827	5037	
9932	Lead Kindly Light	1-6-25	80827		
9933	The Lost Chord	1-6/7-25	unpub.		
10442	Indian Love Call	6-20-25	80841		
10443	Athalie: March of the Priests	6-20-25	80851		
10444	A Waltz in the Moonlight and You	6-20-25	80841	5030	
10447	In Shadowland	6-22-25	80844		
10448	The Palms	6-22-25	80854		
10449	On the Road to Mandalay	6-22-25	80860		
10450	Old Pal	6-22-25	unpub.		"passed"
10453	The Melody That Made You Mine	6-23-25	80844	5054	
10454	Lohengrin - Bridal Chorus	6-23-25	unpub.		"passed"
10455	Humoresque	6-23-25	unpub.		"passed"
10456	Silver Threads Among the Gold	6-23-25	unpub.		"passed"
10461	Pomp and Circumstance March	6-24-25	80851		
10462	Minuet in G (Beethoven)	6-24-25	80857		
10463	Wedding March (Mendelssohn)	6-24-25	unpub.		"passed"
10464	Souvenir	6-24-25	80857		
10467	The Lost Chord, <u>w. Charles Hart, Tenor</u>	6-25-25	unpub.		"rejected"
10468	Nearer, My God, to Thee	6-25-25	51879		
10469	Stabat Mater: Cujus animam, <u>w. C. Hart</u>	6-25-25	unpub.		"rejected"
10470	I'm Falling In Love with Someone	6-25-25	80849		
10473	Adoration	6-27-25	unpub.		"passed"
10474	Silent Night	6-27-25	80854	5063	
10475	A Kiss in the Dark	6-27-25	80849		
10476	Song of India	6-27-25	80860		
10477	One Sweetly Solemn Thought	6-27-25	51879		
11352	Moonlight on the Ganges (remade 1-5-27)	12-6-26	51915		
11353	Hello, Bluebird (remade 1-5-27)	12-6-26	51915		
11415	Roses for Remembrance	1-5-27	51918		
11416	My Sweetheart Waltz	1-5-27	51918		
11427	Little White House	1-12-27	51924		
11428	Roses Remind Me of You	1-12-27	51924		
11429	Jesus Christ is Risen Today	1-12-27	51957		
11430	a) In the Cross of Christ				
	b) The Strife is O'er	1-12-27			
11449	a) Rock of Ages b) I Surrender All	1-19-27	52081		
11450	What Shall the Harvest Be?	1-19-27	52081		
11451	Face to Face	1-19-27	52030		
11452	a) Let the Lower Lights be Burning				
	b) God Be With You	1-19-27	52030		
11470	One Alone	1-26-27	51936		
11471	How I Love You!	1-26-27	51937		
11472	Mary Lou	1-26-27	51936	5316	
11473	Put Your Arms Where They Belong	1-26-27	51937		
11506	Yankee Rose (Wurlitzer Organ)	2-6-27	unpub.		"rejected"
11507	High, High, High Up in the Hills (Wurlitzer)	2-6-27	unpub.		"rej."
11518	Cherie, I Love You, <u>w. Walter Scanlan</u>	2-14-27	51969		
11519	Song of Songs, <u>with Walter Scanlan</u>	2-14-27	51969		
11520	Take In the Sun, <u>with Arthur Fields</u>	2-14-27	51955		
11521	Falling in Love with You, <u>w. A. Fields</u>	2-14-27	51955		
11548	In a Little Spanish Town	3-3-27	51965		
11549	My Daddy	3-3-27	51965		
11598	Calling	3-23-27	51987		
11599	I'm Looking for a Girl Named Mary	3-23-27	51987		
11624	Muddy Water (Wurlitzer Organ)	4-3-27	51990		
11625	The Winding Trail (Wurlitzer Organ)	4-3-27	51990	5346	

11751	When Day Is Done	6-20-27	52054		
11752	Just an Ivy Covered Shack	6-20-27	52054		
11805	Mother	7-20-27	unpub.		"passed"
11806	Silver Moon	7-20-27	unpub.		"rejected"
(all of the following are electric recordings)					
11943	C'est Vous (West Orange)	10-10-27	52117		
11944	Me and My Shadow (West Orange)	10-10-27	52117		
18004	An Old Guitar and an Old Refrain (W.O.)	11-2-27	unpub.		"rejected"
18005	Song of the Wanderer (West Orange)	11-2-27	unpub.		"rejected"
18112	My Blue Heaven	12-17/23-27	unpub.		"rejected"
18133	Are You Lonesome Tonight?	12-23-27	unpub.		"rejected"
18181	Among My Souvenirs (West Orange)	1-27-28	unpub.		"rejected"
18347	Little Log Cabin of Dreams (W. Orange)	3-29-28	52303		"rejected"
18348	Was It a Dream? (West Orange)	3-29-28	52303		"passed"

(Note: Although matrix 18347 was initially rejected by Arthur Walsh, it was eventually issued after all.)



C. Sharpe-Minor, as he appeared on the cover of his 1923 song, "I Know What It Means to Be Sorry." The song received moderate popularity, but we are unaware of any other pop tunes composed by this artist.

Rollo Maitland (While not identified in the ledgers, we assume that the first two masters were recorded at the Hippodrome and the balance at West Orange.) (all are electric except for the first two)

11655	Down the Lane	4-18-27	52006		
11656	At Sundown	4-18-27	52006		
18431	Angel's Serenade	4-23-28	52291		
18432	Largo from "New World" Symphony	4-23-28	52291		
18535	Ave Maria (Schubert)	5-26-28	52338		
18536	Serenade (Moszkowski)	5-26-28	unpub.		"passed"
18537	Because	5-26-28	52338		
18538	Salut d'amour	5-26-28	unpub.		

C. Sharpe-Minor (Sanford Theatre, Maplewood, New Jersey)

11663	Hold Me and Fold Me Close to Your Heart	4-24-27	52064		
11664	Officer of the Day March	4-24-27	52064		

"List of the Famous Columbia Records", June, 1897. Faithful reprint of this rare 12-page catalogue of brown wax cylinders. \$1.00 p'pd
Emerson Records, 1917. Reproduction of Emerson's first catalogue of 7" records. 24 pages with illustrations (some are dark as in the original). \$1.15, p'pd. Both catalogues \$2.00. New Amberola

IN REVIEW

Recent Books and Records
Reviewed by the GRAPHIC Editor

The Iconography of Recorded Sound 1886-1986 by Michael G. Corenthal. Readers may well ask, as I had to, "What's an iconography?" Since my old high school dictionary defines it as "a study of icons, or sacred images," I began to develop an appreciation for Mr. Corenthal's entertaining and somewhat tongue-in-cheek treatment of his subject: a survey of the developments in recorded sound over the past 100 years.

The book opens with a lengthy introduction which highlights some of the frustrations and joys of being a collector as well as a dealer - all written in an informal and enjoyable style (I think we've all encountered that same widow who hopes to pay for a world-wide cruise from the sale of her late husband's handful of records!).

The iconography itself follows. It is some seventy pages, highly illustrated, of many of the milestones of recorded sound from 1886 to the present. Here we see such diverse items as a Bell-Tainter cylinder, a Lambert "Concert" cylinder, a 10" Pathé disc, and many other significant developments, right up to the latest laser discs. Many oddities and rarities are included, such as picture records, paper records, postcard records, doll records, as well as radio and film discs, tapes, wire, home recordings, etc.

The third section contains interviews with several collectors, some of whom have tales of buying records before many of us were born! Phil Balistreri, in particular, describes in vivid detail a dealer he patronized in an ethnic Milwaukee neighborhood in the 1920s.

The final section features selected collecting "showcases" - topics such as "Education/Health," "History," and "World's Fairs," illustrated by various record and record-related articles. Here we see more rare items, such as presidential talks, a 3" Victor record from 1901, an Ira Sankey Concert cylinder, and even a Victor scroll-label by Wheeler and Woolsey for the Chicago World's Fair.

Also of great value is an extensive bibliography as well as a selected discography.

The book is the first of its kind and will be of value to novice collectors and veterans alike. It is not only a fine reference work, but is interesting reading as well. A few errors have crept in, but fortunately they are not major: RCA Victor introduced home recording in 1930 (not '31); the 1904 Columbia double records were not doubled in price; both Irving Kaufman and the Columbia Grafonola get misspelled; too many records from the acoustic era, whose speeds can vary from below 74 to over 82, are designated as 78 (perhaps this is for the sake of simplification). Finally, Corenthal states that after Columbia and Pathé discontinued cylinders by 1912, Edison remained the sole manufacturer in this field. Poor Indestructible, who plugged away producing cylinders as late as 1921, gets ignored by history again!

The book has approximately 250 pages and numerous illustrations (including two fine color montages on the front and back covers). It contains a wealth of information covering a century of recorded sound, but also contains something else which is so often lacking in our hobby: wit and a sense of humor! Clearly, Michael Corenthal is one collector who doesn't take collecting

quite as seriously as most in the field.

The Iconography of Recorded Sound 1886-1986 is available at \$20.00 postpaid from the author at Yesterday's Memories, 5406 West Center Street, Milwaukee, Wisconsin 53210.

A RARE DISCOVERY...

Factory Re-numbered Edison Brown Wax Cylinder

by Brian Towne

I recently had the good fortune to acquire an Edison brown wax cylinder record which has "two" catalog numbers. The record is a humorous Irish dialect selection, "The German and Irish Races", by James Bernard, one of three comic selections Bernard recorded for Edison, all of which were issued in 1899. The original, machine-printed record slip, which is pasted to the lid of the box, reads as follows:

No. 7198

ORIGINAL STORY

Told By the late J. W. Kelly,
the "rolling mill man."

The German and Irish Races

By Jos. Bernard.

The number 7198 has a line drawn through it in ink, and the number 3863 written above it in ink. Apparently, some record slips had already been printed prior to the decision to re-number the selection. In keeping with the rather casual quality control of the day, it was decided to simply re-number the slips by hand, rather than throw them out. Incidentally, note that the record slip gives the artist's name as "Jos. Bernard", even though he is clearly announced on the cylinder as James Bernard.

Bernard's three cylinders were issued in the 3800 "block" of cylinders, which was reserved for talking selections. For those unfamiliar with Edison's "block" system of numbering, records of a given type (baritone solos, banjo solos, Spanish selections, etc.) were assigned a "block" of consecutive numbers. These blocks were further broken down according to artist. For example, the 1000 and 1100 blocks, reserved for baritone solos, were broken down as follows:

1001 - 1135	-	solos by Dan W. Quinn
1136 - 1137	-	solos by Billy Heins
1150 - 1159	-	solos by S. H. Dudley

Numbers were frequently skipped over; some were filled in later, others were never used at all. Apparently, all of this "skipping about" was done in an effort to keep selections in more-or-less alphabetical order. Of course, as more titles were added to the catalog, this became increasingly harder to do, and finally the block system was abandoned altogether.

Bernard's three selections (the other two were "The A.P.A." and "The Topsy Man") were assigned numbers 3861, 3862, and 3863, respectively. According to Allen Koenigsberg's Edison Cylinder Records, 1889-1912, the numbers 7196, 7197, and 7198 were unassigned to any records. However, the discovery of this record and slip would seem to indicate that these numbers were originally assigned to the Bernard cylinders, but for some strange reason, the titles were re-assigned to the 3800 block. This seems odd indeed, in view of the fact that the old "block" system of numbering was being discontinued at the time (about September, 1899). The higher number (7198) originally assigned to the record indicates that the old numbering system had already

been abandoned when this record was issued. So why did they revert back to the old system?

Perhaps whoever was in charge of cataloging the selections decided to "fill out" this block before discontinuing the old system. We must remember that under the old system, records were not released in strict numerical order. For example, Cal Stewart's first "round" of records, #3875-3887, was released in about Spring of 1898, well before the Bernard cylinders. (This is according to a "Tentative Chronological Chart" of the block system in Koenigsberg's book.)

At any rate, whatever the reason for the re-numbering, the 3800 block was one of the few blocks which was used almost in its entirety. Only a handful of numbers in the block were unassigned.

Well, that's about all the light I can shed on this mysterious discovery. I would be happy to hear from anyone who knows of any other cases where cylinder catalog numbers were changed prior to release, or anyone who can offer an explanation as to why this was done.

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Brian Towne can be reached at 366 N. Prairie Street, Galesburg, IL 61401.

HERE & THERE

Joe Pengelly is seeking any information on singer Thomée Károly, who appeared in Columbia's "folksong" catalogue. If any readers are familiar with this artist and can help Joe, please contact him at: 36, Thorn Park, Mannamead, Plymouth, England.

Some while back, a reader wrote requesting information on the Vitaphone phonograph. At the time, I was unable to locate an article about the company which I knew I had seen somewhere in my collection. In the meantime, I found the article but lost the reader's letter! If he will drop me a postcard, I'll get the information right out to him.

Gary Stevenson is taking a technological approach to documenting the output of Little Wonder - he is putting all the data into a computer. He has combined all of his information with George Blacker's discography which appeared in Record Research, but finds he still has many blanks which he fills can be filled in. He would appreciate hearing from readers who think they can add to the bank of Little Wonder data, and he suggests just jotting the numbers on a postcard and sending it to him. He will then get back to you for any records he needs further data on. Contact Gary at 801 Eichelberger, St. Louis, MO 63111.

We were pleased to hear from Daniel Cillis and David Milefsky, both of whom sent taped copies of Diamond Disc #50239, "When My Ship Comes In," as well as from a few other readers who offered to supply it. We were equally disappointed, however, to discover that our friend Annette Faatz Anderson (see NAG #54) is not present on the record after all! Apparently the notation in the files at West Orange is very much in error.

The Sound of Sousa, a 204 page 8½ x 11 portfolio of approximately 6000 recordings of the compositions of John Philip Sousa, is in preparation and scheduled to be published Dec. 31, 1986. A brochure is available from Walter Mitziga, 2214 East 75th Street, Box 49412, Chicago, IL 60649.

We have recently renewed our interest in the Madison label, and will try to tabulate the mountain of data we have already received later this summer. An update will appear in the next issue.

We remind our readers of Tom Rhodes' forthcoming article about Nat Shilkret and his request for a list of your favorites. Since this artist was tremendously influential at Victor during the Orthophonic years, we would like to share our readers' choices along with their comments. Please contact Tom directly with your favorites at: 27 Thurston St., Providence, RI 02907.

Here's a helpful hint from John Petty: "I often find labels with price stickers on them. Ordinary lighter fluid will loosen these and remove them without damaging the labels."

EDISON DECODED!

Imagine finding a Diamond Disc personally recorded by Thomas A. Edison himself and not being able to understand a single word of it! This was the problem faced by Mike Biel when he produced the album "Edison Speaks."

The record, mx. 7459, was recorded in July, 1920 as a greeting to members of the Old Time Telegraphers' Association -- in Morse Code! At the time when the lp was produced, late 1985, no one could understand the message because it was in the antiquated American code, rather than International. Consequently, the recording had to appear without accompanying translation.

Now, thanks to the efforts of Bob Coe of Manchester, Connecticut, we are able to present the complete message. Mr. Coe is an old-time radio man who learned telegraphy from his father at an early age. Subsequently his radio engineering work took him to WMCA (New York), WTIC (Hartford), development work in Maryland during World War II, and finally to WDRC (Hartford). Our thanks also to David Eller who contacted Mr. Coe for his assistance in decoding the message.

To the telegraph fraternity:

Amid the activities of a busy life full of expectations, hopes and fears, my thoughts of early association with my comrades of the dots and dashes have ever been a delight and pleasure to me. I consider it a great privilege to record in Morse characters on an indestructible disc this tribute to my beginnings through the telegraph and with it a Godspeed to the fraternity throughout the world.

73 Edison

Club And Society News

The New England Society for the Preservation of Recorded Sound is planning to meet in Portland, Maine on Saturday evening, September 6th. This time we will be meeting at an area restaurant, and members are invited to join us for dinner beforehand -- although dinner is optional. A program, entitled "The Foreign Yet Familiar," is planned, to be followed by the usual auction. GRAPHIC readers within driving distance of Portland are invited to join us for this get-together. Please contact the editor for further details.



Above: Berliner Gram-O-Phone. Note that the "exhibition" soundbox referred to is not the same as the Victor model of a few years later. Below: Zon-O-Phone Type C.



Phonograph Forum

Conducted by George Paul

In this installment, we digress to an imaginary comparison of two well-known phonographs, as found in the Fall 1899 issue of The New Amberola Graphic. This writer and your editor were young lads at the time, but nevertheless, we arranged for a panel of experts to compare the phonographs in the report which follows...

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1899 CONSUMER REPORT:

Berliner Improved Gram-O-Phone vs. Zon-O-Phone Type C

To our many patrons, the Berliner Gram-O-Phone needs no introduction. Having been on the market for two years, it has given satisfaction to thousands and has been, up to the present time, the only type of disk talking machine readily available. It has been, from its introduction, sold by the National Gram-O-Phone Co. (recently incorporated) under the direction of Mr. Frank Seaman. Mr. Seaman has recently entered into agreement with the Universal Talking Machine Co. and has subsequently added an additional line of talking machines known as the Zon-O-Phone. Both types are presently available from the National Gram-O-Phone Corp. The resultant confusion amongst potential customers and the virtual flooding of our offices by requests for testing of these instruments has led to this report. The Zon-O-Phone line consists of several models. By virtue of being the largest seller in the line, we will use for this report the Zon-O-Phone Type C.

Our reviewers determined the following points to be most salient in the evaluation of a modern talking machine:

- 1) Quality of Tone
- 2) Loudness
- 3) Motor Noise
- 4) Ease of Operation
- 5) Beauty of Design

Each of these points was graded A, B, C, D, or F for each machine. In deference to its being the better known, we began with the Berliner Gram-O-Phone.

Berliner Improved Gram-O-Phone—Price as Tested: \$25.00
Manufactured by Elridge R. Johnson, Camden, N.J. under patents held by the United States Gram-O-Phone Co., Washington, D.C.

1) Quality of Tone: The Berliner Gram-O-Phone has been equipped for some years with the Exhibition soundbox. This device gives adequate enunciation and clarity to the records, although it occasionally "blasts" during loud passages. The spoken word is reproduced well. Grade: B

2) Loudness: The Exhibition soundbox delivers a full volume under most circumstances. Grade: A

3) Motor Noise: The Gram-O-Phone plays with a noticeable amount of motor noise. Our test instrument seemed to become noisier as the spring unwound. Grade: C

4) Ease of Operation: To wind the Gram-O-Phone requires the user to bend his wrist and turn the small crank-handle with his fingers in a horizontal fashion. The brake is operated through a rod located on the side of the cabinet. Our reviewers felt the crank and the brake-rod to be too small for comfortable and precise operation. In order to change records, a hold-down washer is unscrewed, a record placed on the spindle, and the washer is replaced. The soundbox rests on a cradle designed to keep it secure and out of the way when not in use. The combined weight of the horn, carrier arm, and soundbox bears on the record while play-

ing. Other than the soundbox cradle, which our reviewers liked, the Gram-O-Phone presents a somewhat clumsy method of operation. Grade: D

5) Beauty of Design: Our test instrument was equipped with a horn on which touches of red accented the gold stripes. This was felt to be an artistic addition, but most Gram-O-Phone horns are black only, with gold stripes. The Gram-O-Phone cabinet is constructed of quartered oak which gives a pleasing grain design. Unfortunately, the cabinet geometry is most unartistic and utilitarian. Likewise, the carrier arm looks more like a stick than a piece of an apparatus. The protruding spring-barrel, large cabinet-mounted brake, and squat appearance of the cabinet do not lend themselves to acceptance in homes of refinement. Grade: F

Zon-O-Phone Type C — Price As Tested: \$18.00
Manufactured by Universal Talking Machine Co., N.Y., under patents held by American Graphophone Co., Bridgeport, Conn.

1) Quality of Tone: The Zon-O-Phone is equipped with a Type V soundbox which is outwardly similar to the Gram-O-Phone's Exhibition soundbox. The tone is quite similar as well, with good enunciation, clarity, and occasional blasting. Grade: B

2) Loudness: The V soundbox delivers full volume and can be plainly heard in the next room. Grade: A

3) Motor Noise: Unlike the Gram-O-Phone, the Zon-O-Phone motor is almost noiseless in operation. This may be due to being suspended in the cabinet, a superior motor design, or both. In any event, the motor cannot be heard while a record is being played. Grade: A

4) Ease of Operation: The Zon-O-Phone is wound with a side-mounted crank equipped with a large comfortable handle. The motor can be wound while playing. The brake is activated simply by moving a substantial lever located at the top of the cabinet. To change records, they are merely lifted off and placed upon the machine. An ingenious retractable pin in the turntable protrudes through a corresponding hole in the record and sees to it that no slipping is allowed. The carrier arm is so designed as to be left suspended on either side of the machine. The weight of the large end of the horn is cleverly counterbalanced on the carrier arm so as to diminish wear on the records. The Zon-O-Phone thus presents an up-to-date and graceful method of operation. Grade: A

5) Beauty of Design: Once again, our test instrument came equipped with an optional horn, this one of brass. Most Zon-O-Phone Type C instruments carry a black horn similar to the Gram-O-Phone's. The Zon-O-Phone cabinet is constructed of oak and is designed in a pleasing, artistic manner. The support arm, carrier arm, brake lever, and crank are nicely shaped and harmonize with the overall design. Grade: A

In Conclusion: While the actual reproduction qualities of the two instruments are comparable, the manner in which they accomplish their task is quite different. The Zon-O-Phone possesses a better motor, a well thought-out placement of equipment, and a far more pleasing appearance. Its Scientific design reduces wear to the records (or "plates," as they are frequently called). Added to the fact that the Zon-O-Phone is cheaper should make our decision apparent. The Zon-O-Phone is the logical choice for 1899. Based upon our observations, its name could well become generic during the 20th Century, should the cylinder-type record (however unlikely) fall from favor.

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1986 Note: Should any current readers of NAG desire a similar comparison report of two or even three "competing" phonographs, please submit your request to: George F. Paul, NAG Consumer Report, 28 Aldrich Street, Gowanda, NY 14070.

OBITUARIES

Caledonian-Record, Aug. 1, 1986

Jazz Pianist Teddy Wilson Dies at 73

NEW BRITAIN, Conn. (AP) — Jazz pianist Teddy Wilson, who helped bring integrated music from after-hours jam sessions at small clubs to prime time performances with the Benny Goodman Orchestra during the 1930s, has died.

Wilson, who was 73, died Thursday at his New Britain home, where he spent the last several years of his life battling a digestive illness.

Wilson spent much of his career as a soloist or leader of his own small combos, but achieved jazz prominence during a four-year stint with the Benny Goodman Orchestra.

"What I got out of playing with Teddy was something, in a jazz way, like what I got from playing Mozart in a string quartet," Goodman once said of Wilson.

Wilson played with the Goodman trio, with Goodman on clarinet and Gene Krupa on drums, as well as the full band. The trio was later expanded to quartet and sextet, and featured such other jazz stars as Lionel Hampton on the vibraphone and Charley Christian on guitar.

In joining Goodman, Wilson was among the first black people to become popularly accepted playing alongside white musicians.

But in an oral history done with jazz historian Len Lyons, Wilson downplayed his role in breaking down the color barrier in music. He said Goodman's band was integrated before he came along.

"There were Jewish players, Irish, Italian, Southerners, it didn't matter," he said. "... The enthusiasm was tremendous. The Benny Goodman trio was almost like the Beatles became later. People were

hysterical. They went wild."

Wilson was born in Austin, Texas, on Nov. 24, 1912, the second son of James and Pearl Wilson. The family moved to Alabama six years later.

Wilson learned piano in grade school and played with a dance band in high school, where he also learned oboe, clarinet and violin. He went on to classical music, training for a year at Talladega College in Alabama.

Although Talladega gave him a lifelong love of classical music, jazz moved him even more deeply and in the summer of 1929 he moved to Detroit, where his trombonist brother Gus had already established himself. He began his professional career there as pianist with the Speed Webb band.

Wilson played with Louis Armstrong from 1931 to 1933, making his recording debut with the legendary trumpeter. Wilson left Armstrong to perform with Benny Carter's Chocolate Dandies and later with the Willie Bryant Band in New York before joining the Goodman organization.

Wilson, who married several times, had five children.

Portland Press Herald

June 11, 1986

Roba Stanley, country singer

NASHVILLE, Tenn. (AP) — Roba Stanley, one of country music's first recorded female soloists, died Sunday. She was 86.

Ms. Stanley made country music history in 1924 when she and her father, fiddler Rob Stanley, entertained on an Atlanta radio station and became among the first hill-billy radio performers. Ms. Stanley's records included a folk song called "Devilish Mary," "Little Frankie" and "Single Life." Rounder Records reissued some of her old songs in 1979 on a record called "Banjo Pickin' Girl."

The number in the upper right-hand corner of your mailing label indicates what issue you expire with.

Next issue: Recollections of a collector who started in 1942.

Early London Recordings

Some months ago, a reader wrote to ask about some of the incunabular recordings made nearly a hundred years ago of famous personages. His letter was not signed and subsequently got separated from his envelope and renewal form, but reads, in part, as follows:

We all know that Mr. Edison sent a phonograph (via Colonel Gouraud) to London in 1888 and recorded the voices of various celebrities. Some of these cylinders still exist and specific recording dates have been established, such as:

Sir Arthur Sullivan	Oct. 31, 1888
Robert Browning	Apr. 7, 1889
P. T. Barnum	March, 1890

My question is: does anyone know the more specific recording dates of the cylinder by Florence Nightingale, Alfred Tennyson and William

When the obituary for Roba Stanley appeared in Bill Bryant's local paper, neither he nor your editor could place her. Now, thanks to a dealer's auction list, Bill's eagle eye, and Roger Kinkle's discography, we have located her on at least six sides for Okeh in the late acoustic period (1924-25). She may also have appeared on Okeh's 45000 series.

* * *

Teddy Wilson appeared on record as early as Royal Blue Columbias with a series of records by Red Norvo's Swing Septet and Octet in 1934 and '35. Of these records and Wilson's playing, we quote B. H. Hagen in his 1938 book Music on Records:

As an illustration...get Columbia 3079, on which is "Blues in E Flat," a performance that is entirely improvisation in the blues style--improvisation recorded, without a preliminary trial, during the last minutes of the session, and, as it happens, the finest achievement of the afternoon. The players assembled (include)... Teddy Wilson, whose piano solo exhibits the imagination and subtlety, the feeling for rhythm and form, that were so extraordinary in his playing of that period. These qualities are to be heard not only in the astonishing solo but in the delicate figuration with which Wilson embellishes the other solos in another performance, "I Surrender, Dear" on Columbia 2977...Get these two records before they are cut out of the catalogue, as Columbia 3026—with Norvo's "The Night Is Blue" and "With All My Heart and Soul," both with excellent playing by Wilson—has already been cut out. For Wilson's playing at its height (from which it has declined lamentably during the past year) get "Some Day, Sweetheart" on Vocalion 3057 while it is still available, and "Willow Tree" on English Parlophone R2201.

Your editor saw Teddy Wilson in performance about three years ago, and if his playing had "declined lamentably" in 1938, it certainly had recovered by 1983!

Some shots taken at last April's Lynn Bilton Show at Cranford, New Jersey (see next page)

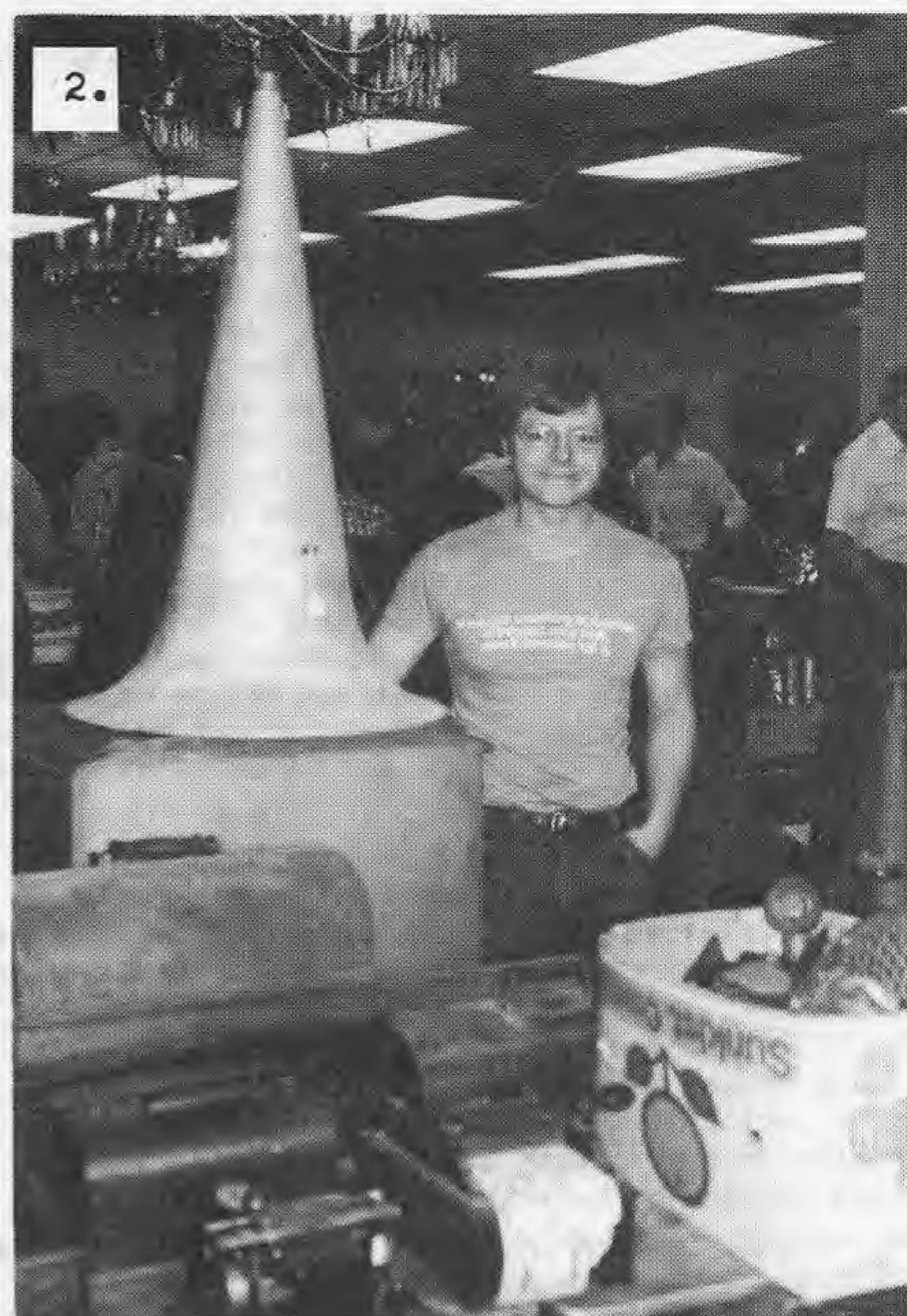
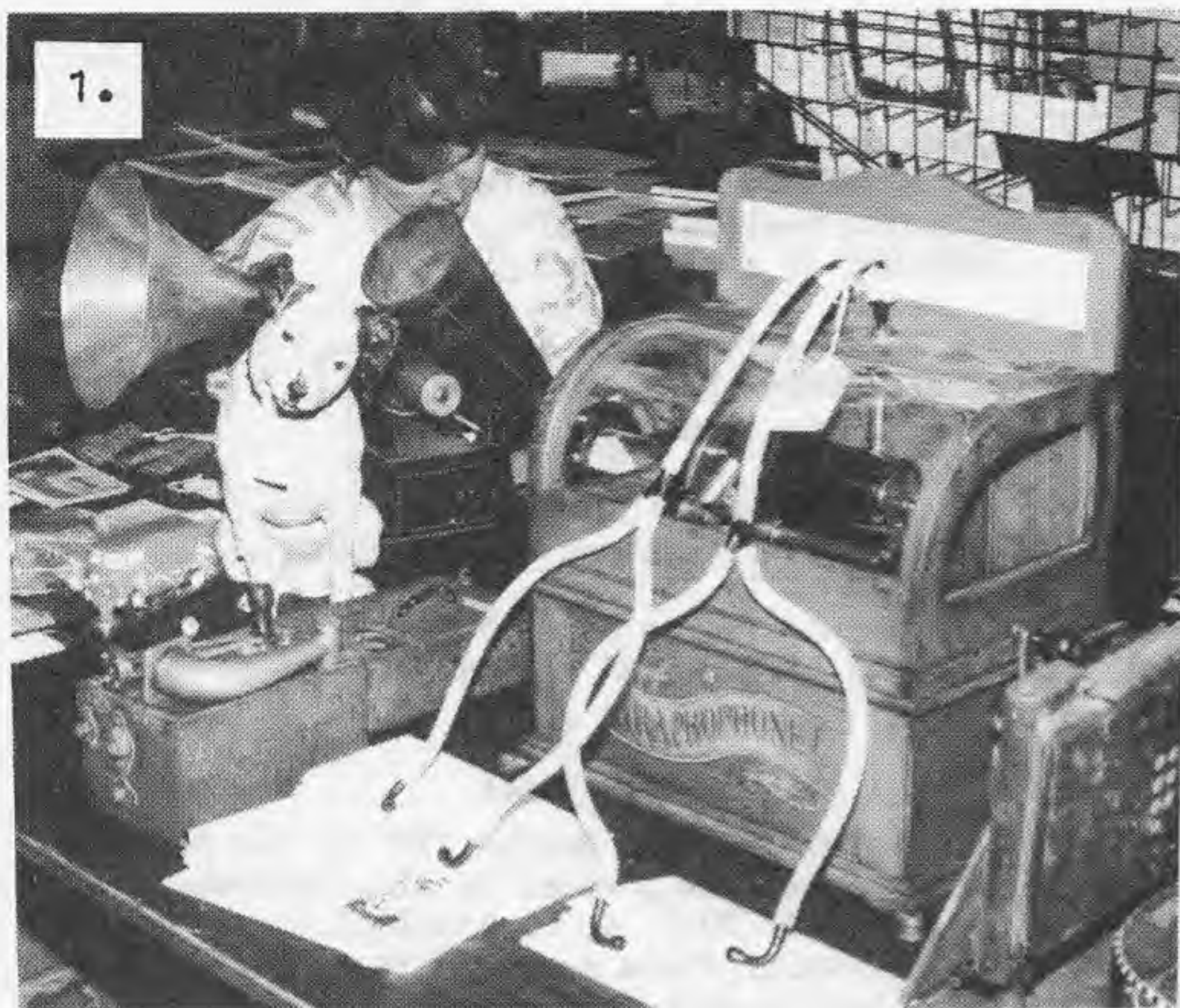
1. Coin-operated Graphophone in the booth of William Endlein of Eastern Musical Antiques.
2. William Kocher of Yankee Phonograph Co.
3. Lamp phonograph in the booth of Chet Ramsay of Coatesville, PA.
4. Arthur Wohl inspects a wooden cygnet.

Gladstone?

We turned this question over to Joe Pengelly of Plymouth, England, who kindly wrote the following reply:

On playing the recording of Flo Nightingale, it's announced as being at Florence Nightingale's House, London, July 30th 1890. Contemporary with it is the Trumpeter Landfrey recording of Crimean fame announced as "Record made at Edison House, Northumberland Avenue, London, August 2nd 1890." In both cases the announcement, strangely, is made by a woman.

Tennyson & Gladstone I hesitate to give any dating on since so many of the Gladstone recordings are said to be spurious. As to whether Gouraud made any or all of these again I hesitate to say - but I'm digging.



national music lovers: part 23

by DAVE COTTER

Just a quick mention here for those who are wondering why this column is still titled National Music Lovers even though we're listing and identifying recordings from the New Phonic label. As New Phonic was a direct outgrowth of NML and as we are still noting corrections and additions from NML, the column heading will remain as is. We still would like to hear from anyone who has any printed ads for New Phonic to determine if these recordings were also sold in sets of 8 records. We would also like to know anything about the Carl Henry Company. Was this a chain of stores or just a name applied to the reorganized NML company for legal purposes? There are a few notations before we list the next series of records. Our thanks go out to Les Docks, Robert Olson and Morton Savada for these additions and corrections.

NML 1034 - Morton Savada of Records Revisited has come across a copy of this that's a real oddity. It's pressed on a non-rigid material (great shades of Flexo) and he says that it can be flexed without cracking.

NML 1114-B Dance with Me; add master 1925 (This would appear to be a Grey Gull matrix. If so, it is a retitling of "Pretty Little Baby" by the Bostonian Syncopators on Grey Gull 1350. However, this has not been confirmed.)

NML 1205-B Together; Emerson researcher Robert Olson informs us that the master we previously listed (31250) is NOT correct, as it was probably recorded AFTER National Music Lovers went out of business. He suggests that the actual title is TOGETHER WE TWO (this may have been shortened for NML) and that the master (31186) is from Bell 551 by the Club Folly Orchestra.

NP 1224 (previously blank)

Manhattan Musicians (2533-B)

HERE I AM BROKEN HEARTED (with vocal chorus)

Manhattan Musicians (2657-A)

TEASIN' ME

(2533) from Cameo 1193 by Dixie Daisies (Sam Lanin)

(2657) from Cameo 1250 by Western Wanderers (Bob Harding)

* * * * *

1227 ?

?

?

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1228 ?

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?

?

1229 Carl Henry Orchestra (1386-1)

WHAT A WONDERFUL WEDDING IT WILL BE (vocal cho.)

Carl Henry Orchestra (1328-2)

WILL WE EVER MEET AGAIN (vocal chorus)

1230 Manhattan Musicians (1315-3)

THERE MUST BE A SILVER LINING (vocal chorus)

Six Black Aces (1310-2)

JUST A LITTLE WEST OF WEST VIRGINIA (voc. cho.)

1231 Music Lovers Dance Orchestra (1307-1)

MY OHIO HOME (vocal chorus)

Master Melody Makers (1471-1)

THERE IS NO TOMORROW (vocal chorus)

1232 Master Melody Makers (1309-2)
HAVIN' MY UPS AND DOWNS (vocal chorus)
Manhattan Musicians (1431-3)
SOME DAY IN JUNE (vocal chorus)

1233 John Roberts (baritone solo)(1278-4)
MY MELANCHOLY BABY
David Harris (tenor solo)(1334-2)
BLUELAND

1234 William Brown (Baritone solo)(1394-1, -3)
TOGETHER
David Harris (tenor solo)(7785-1)
I WONDER IF YOU MISS ME TONIGHT

* * * * *

Matrix Notes

- 1229 (1386) actually Plaza master 7771 by Lou Raderman's Orch., vocal by Dick Robertson. On Banner 7037 as Continental Dance Orch.
- 1229 (1328) actually Plaza master 7719 by Adrian Schubert's Orch., vocal by Leroy Montesanto. On Banner 7011 as Majestic Dance Orchestra.
- 1230 (1315) actually Plaza master 7736 by Lou Raderman's Orch., vocal by Dick Robertson. On Banner 7005 as Continental Dance Orch.
- 1230 (1310) actually Plaza master 7706 by Billy James' Orch., vocal by Scrappy Lambert. On Banner 7002 as Six Black Diamonds.
- 1231 (1307) actually Plaza master 7697 by Sam Lanin's Orchestra, vocal by Scrappy Lambert. On Banner 7001.
- 1231 (1471) actually Plaza master 7803 by Billy James' Orchestra, vocal by Scrappy Lambert. On Banner 7079 as Missouri Jazz Band.
- 1232 (1309) actually Plaza master 7730 by Sam Lanin's Orchestra, vocal by Scrappy Lambert. On Banner 7002 as "I Just Roll Along" by Missouri Jazz Band.
- 1232 (1431) actually Plaza master 7804 by Billy James' Orch., vocal by Scrappy Lambert. On Banner 7061 as Hollywood Dance Orchestra.
- 1233 (1278) actually Plaza master 7658 by Harold Lambert. On Conqueror 7024.
- 1233 (1334) actually Plaza master 7715 by Irving Kaufman. On Banner 7014 as Frank Harris.
- 1234 (1394) actually Plaza master 7765 by Scrappy Lambert. On Domino 4110 as Rodman Lewis.
- 1234 (7785) Plaza master by Irving Kaufman. On Banner 7091 as George Beaver.

That's about it for this time. Please send additions, corrections or comments to Dave Cotter, 225 Brookside Ave., Santa Cruz, CA 95060.

The "Ghostly Knock" article which appears on the following three pages was furnished by reader R. J. Wakeman and comes from The American Magazine of May, 1922. It is the finest contemporary article on the phonograph industry that we have read and contains much revealing and interesting information. We believe that the studio illustrated on the second page is Columbia's, but can anyone identify the singer? Incidentally, we suspect that the fat, homely singer referred to on the third page was Mme. Michailowa. We hope that this last page has not been reduced too much for easy reading.

A Ghostly Knock That Spoiled an Expensive Record

Days were required to discover where the noise came from. And you would never guess! Interesting facts about the making of phonograph records.

What a "recording laboratory" is like. What kinds of horns are used. The difficulties even great artists have in making a perfect record. How much money they receive

By Allison Gray

THERE is no one term that is used as a name for all kinds of sound-reproducing instruments. The different makes are called by trade names. The word "phonograph," therefore, is used in the following article, to apply to all these instruments. THE EDITOR.

IT IS said that there are about five million phonographs in use in this country. More than a thousand types of machines are manufactured. And at least twenty firms are engaged in making records, one firm alone turning them out at the rate of over two hundred thousand a day.

But while the miracle of what is often called "canned music" has become almost a commonplace, there are very few persons outside of the business who know how the "canning" is done.

Of all the stories I have heard about the delicacy and difficulty of the job, I think I was most impressed by one that was told me by Reinald Werrenrath, the famous baritone.

"In making a record," said Mr. Werrenrath, "there is often a pause—perhaps between the verses of a song or a rest of a few bars—during which the singer and the musicians are silent.

"For a long time everybody was puzzled by a mysterious happening in this connection. For instance, I would make a record containing one of these rests, and, so far as any of us knew, not a sound had broken the silence. Yet, when the record was played on the machine afterward, there would come a distinct knock in the middle of that pause, and the whole thing had to be done over.

"In some records, the knock would not come. In others, made under exactly the same conditions, there it would be. It caused so much trouble and expense that the directors set to work systematically to find an explanation.

"They spent whole days in making test records, containing these rests; and they tried all kinds of noises, hoping to dis-

cover the guilty one. In one test, when the pause came, they would move a chair slightly. In another, someone would cough, or a musician would give a little tap on his instrument, or they would have a person knock on the wall of an adjoining room, or drop something on the floor.

"Hundreds of dollars were spent in these experiments, for of course the expense was just as great as if they had been making records for sale. But the thing remained an absolute mystery. The sounds produced were entirely unlike the

out of the disk. In a flash, he asked himself if *that* could possibly explain the mystery. When the record was finished, he had it played. And, sure enough, in the middle of the rest there came the ghostly knock.

"The experiment was repeated until it was proved that this was the cause of the trouble. Just that gentle puff of air, to blow off the wax, was somehow registered as sound. After that, the ghost ceased to bother us."

Everything connected with record making is what might be called temperamental. For example, good records can be made in one building and cannot be made in another. There is a difference, too, in rooms; even in the same building.

All textile fabrics "eat up" sound; that is, they absorb the sound vibrations. Therefore a recording-room is usually bare of curtains, rugs, and upholstered furniture. On the other hand, occasionally they try a room that won't work well *without* a few curtains.

Countless experiments have been made in constructing these rooms, one of the most curious being with an egg-shaped room. The idea was that the sound vibrations would be better conserved and converged; but that particular egg was rotten—or, at any rate, the idea was.

They have experimented, also, with various materials for the walls. In one instance, the room was lined with glazed tiles, such as

are used in bathrooms. But the best results have been obtained with smoothly plastered and painted surfaces.

Making a phonograph record is a serious and difficult business for everybody concerned. Caruso declared that he dreaded it more than the most exacting appearance in opera. Louise Homer takes it so seriously that she often spends ten days in careful preparation before making a record.

The smallest recording-room I have seen was about twenty feet square; but others were from twenty to thirty feet

What the Big Artists Make Out of Records

"THE greatest money-maker in the business is John McCormack, whose income from this source is said to be in excess of \$150,000 a year. Caruso was a close second to McCormack. It is a fact that McCormack paid a larger income tax than Caruso. A few years ago, when Galli-Curci began making records, her income from them was around \$20,000 a year, but it is much more than that now. Werrenrath's royalties last year were about \$40,000.

"Among the singers of popular songs who earn big money from their records are Bert Williams, Nora Bayes, and Al Jolson. Williams is said to have received about \$16,000 in royalties in two months last year, which is at the rate of almost \$100,000 a year. However, if the two months included December, the rest of the year would not keep up to that average; for the greatest time for selling records is around Christmas."

knock which they were trying to identify. Yet the knock itself continued to come at intervals, even when everyone swore there had not been a sound that human ears could detect. In fact, we called it 'the ghost,' and some of the people really believed it was one.

"Then, one day, while a singer was making a record, there came one of these rests; and at that moment someone happened to see the operator at the recording instrument lightly blow away the gossamer threads of wax which the needle cuts



This scene in a "laboratory" for making phonograph records is not quite true to life. If it had been, you would have seen only the backs of the men on the high chairs in the rear. In order to show the whole group, it was moved back like this. The woman on the platform is the soloist, singing into the small horn directly in front of her. One larger horn is shown at the right. This receives the orchestral accompaniment. Sometimes several horns of different lengths are used for the orchestra. All these horns pass through the square black space—which has either wooden panels or is covered with cloth—and connect with the recording instrument immediately behind it. At the little window you see the man in charge of the recording instrument. A little to the right is the director with his baton. Above are stretched wires a foot or two below the ceiling. Descending from these are other wires to hold the musical scores for the players. The two which look like hangmen's loops have simply been caught up to get them out of the way

wide and forty or more feet long. A foot or two below the ceiling, wires are stretched across the room. Certain recording directors claim that these wires "clarify" the sound vibrations. Others disagree on this point. But the wires are always used, because they serve another purpose. From them are hung other wires, which hold the musical scores for the members of the orchestra, thus doing away with standing music racks.

Racks would be in the way, because the musicians are bunched together as closely as possible. Some of them stand, some sit on ordinary chairs, others are on higher chairs, and still others on strong wooden seats almost six feet high, so that they almost sit on the shoulders of the men in front.

Across one end of the recording-room is a partition, with an opening about two feet square in the center. This opening can be closed with movable wooden panels, or with folds of cloth. Above it is a small glass window. The horns, into which the musicians play and sing, pass through openings in the panels or the cloth and connect with the recording instrument, which is immediately behind the partition.

The horns, which are of metal, are of various shapes and sizes. Some are round; others are square, or six-sided, or eight-sided. Some do not flare at all at the "mouth," others spread like a morning-

glory. Some are about two feet long; others stretch to a length of six feet or more.

It is of vital importance to choose the right horn for each voice and for each instrument. You might think that all sopranos would use one horn, all tenors another, and so on. But a soprano and a baritone may use the same horn; while two sopranos may use entirely different ones. It all depends on the individual voice.

In the sides of some of the horns are punched very small holes, apparently at random. Yet these holes, and even the way they are arranged, have a decided effect on the way a voice will record. They allow some of the air to escape from the horn, and so put "light" into the tones.

EVEN the same singer does not always use the same horn. He may have been working with a round horn and getting good results. Then, some day, he tries to make a record but cannot get a satisfactory one. Finally, the director suggests that they try a square horn, or some other kind; and, presto! the record turns out to be exactly right. No one knows just why. There is a lot of mystery about it.

Another very important thing is the distance between the singer and the horn. Most singers stand very close; from six inches to a foot away. John McCormack sings directly into the mouth of the horn,

while Caruso stood fully six feet away from it. I was told that Lina Cavalieri sometimes stood nine feet from the horn, but that is most unusual.

A violin must be played as close as possible. When an orchestra is making a record, the first violinist stands in front, playing directly into the horn. The other musicians, who are banked steeply behind and around him, play into several horns of different lengths.

A piano is one of the most difficult instruments to record. Sometimes the top of the piano is removed and a special horn is used, with an opening that covers the whole top of the piano. They have tried using two horns; one over the bass strings, the other over the treble. A good deal depends on the pianist, too. When Josef Hofmann plays, the horn is simply directed toward the piano. But when Percy Grainger plays, the mouth of the horn is put into the instrument.

Trombones, cornets, clarinets, and bassoons record well. French horns and bass viols are more difficult. Voices must have a resonant quality in order to make a good record. This does not mean that they must be simply big and powerful. Bass voices, for instance, often come out badly on the phonograph because they are "tubby;" that is, big and round but without resonance.

Because nasal tones have a certain kind of resonance,

A Ghostly Knock That Spoiled an Expensive Record

many artists, when making a record, sing more or less through the nose. One famous singer has made so many records that he has got into the habit of singing through his nose, so that it has begun to mar his other work.

When you listen to a phonograph record of a great singer you are scarcely conscious of the accompaniment. Yet as many as twenty-five musicians may have contributed to the making of that record. First, the singer goes through the selection with the orchestra. He may do this several times, while the recording director changes certain details of the performance until he is satisfied.

Then a "test record" is made. It is immediately played, to see whether the performance can be improved. One instrument may have been a little too prominent at one point; another may need to be brought out more strongly; or perhaps some of the singer's tones are unsatisfactory.

Having noted any necessary changes, another test record is made. Sometimes only three or four tests are necessary, but sometimes as many as a dozen or fifteen are made. One of these may be perfectly satisfactory when it is played; but, having been played, it cannot be put aside as the "master record," for it is a wax disk, and if it is played even once, it is spoiled, and another one must be made.

So when a satisfactory test record has been obtained the director says: "Now, do it again just as you did it that time." But perhaps when they try to do it again just as before, something goes wrong. The singer may get a "frog in his throat." One of the musicians may "pull a sour note" or "a blue note." Somebody may cough, or scrape his chair. If the slightest thing goes wrong it must be done over again.

"When I am making a record," Werrenrath said to me, "I put up my left hand and curve it back of my ear, because I can hear myself better that way. And sometimes, as I put my hand down at the end of the song, feeling that at last it is perfect, the ring which I always wear on that hand strikes against the horn, making a sharp 'ping'—and the record is spoiled. I've known everything to be going along beautifully, when all of a sudden someone would sneeze, or cough. That settles it! We simply stop, wait for a new disk, and start all over again."

Even after a record has been finished, something may happen to the disk itself. It is so very delicate that if anything touches the surface it is ruined. Even to cough against it may spoil it. If dust settles on it, or a hair falls across it, its perfection is marred.

The disks on which records are made are called "wax disks," but they are really a soap composition. They are light brown in color and about an inch thick. Before being used, one side is shaved with a sapphire knife to a glassy smoothness, and then cut by a needle, called the stylus, in fine grooves, only two one-thousandths of an inch in depth.

For about twenty-four hours before a disk is to be used, it is kept in a metal compartment; a sort of incubator where the temperature is automatically maintained at close to 90 degrees. The disk must not cool too abruptly while a record is being made on it, or the result will be harsh and unpleasant.

It is placed on the turntable of the recording instrument, and the record is made by a needle, sometimes sapphire-tipped, which vibrates with the sound vibrations which come through the horns. The vibrating needle cuts the groove in which it travels, making the little waves which you can see in your records. One company uses what is called the hill-and-dale movement. That is, the needle vibrates up and down. The others use the

lateral movement, in which the vibration is sidewise.

WHEN a record is accepted as satisfactory, the wax disk is not played—as I have already explained—but is carefully put aside as the "wax master." Of course it is too delicate to be used, so the first thing to be done is to get a replica of it which is more enduring. This is accomplished by electroplating.

First, the wax master is delicately coated by machinery with graphite. When it has been black-leaded in this manner, it is lowered into a copper-sulphate solution and kept there until a thin shell of copper forms over it. In removing this copper shell, the original wax disk is damaged or destroyed. But that is of no consequence now, for the new shell, known as the "copper master," is permanent.

The copper master, in its turn, is electro-plated and another shell obtained, which is called the "mother shell." From this, several "stamper shells" of copper are made. These are backed up with nickel, or some other hard metal, to add to their strength. These backed-up shells are called "stampers," and from them are made the records you buy; the "commercial records," as they are called.

Anywhere from two hundred to a thousand commercial records can be made from one stamper before it becomes so worn that it must be discarded. But new stampers can always be made from the mother shell. And if anything happens to the mother shell, there is always the copper master in reserve, from which to start a new succession. For instance, so long as the copper masters of the Caruso records remain in existence generations yet unborn will be able to listen to his voice.

The necessity of singing directly into the horn is particularly hard on people who are in the habit of acting while they sing. Operatic stars, for example, instinctively make gestures, even when there is nothing but a "tin horn" and a partition in front of them.

Al Jolson declares that it is almost impossible for him to make a record. On the stage, he is always jumping about, snapping his fingers, and bobbing up and down. When he performs for the phonograph he has to do it without this acrobatic accompaniment, and it is as hard for him as it would be for a Frenchman to tell a story with his hands tied behind him.

Another troublesome thing is a high note; or, rather, a note of unusual power or volume. Often the recording director stands beside the artist, with one hand on his shoulder, and pushes or sways him back when such a note is reached. Experienced artists will step back with one foot when a big note comes. The inclination is to throw the head back. But this merely results in singing up into the air. And, whatever happens, the artist must never sing away from the horn, but always directly into it.

In popularity, dance records lead all others. Up to the time of the tango and the turkey-trot, phonograph companies had made a small number of dance records, but they had a limited sale. With the tango and the turkey-trot, the demand began to increase; and during the past few years, with the coming of the fox-trot, it has become such a craze that at present dance records outsell any other kind.

When "Dardanella" was brought out about two years ago, one company alone had an initial order of one hundred thousand records. This was followed, within a month, by a reorder of the same size. As all the leading companies made "Dardanella" records, it is easy to figure that it must have had an enormous sale.

Next to the successful dance records come popular songs. But the vogue of a popular song rarely lasts more than six months; whereas there are other records which go on selling for years. Most of

these are the old favorites, such as "Träumerei," Handel's "Largo," and the "Berceuse" from "Jocelyn."

One authority declared that the most popular record that has been produced was "Cohen on the Telephone," a monologue which was made six or eight years ago by a comparatively unknown actor, named Hayman. More than two millions of these records have been sold.

OF COURSE all of us are curious to know how much money people get from the records they make. In the first place, they do not all work on the same basis. Certain singers, not the famous ones, receive a monthly salary. Others are on a royalty basis, receiving from five to ten cents for each record sold.

The greatest money-maker in the business is John McCormack, whose income from this source is said to be in excess of \$150,000 a year. Caruso was a close second to McCormack. When Galli-Curci began making records, her income from them was around \$20,000 a year; but it is much more than that now. Werrenrath's royalties last year were about \$40,000.

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The publishers of a song, or of a piece of dance music, often make a small fortune out of its use on the phonograph, for they receive a royalty of two cents for every record sold. And as several companies may make records of the same song, these royalties amount to a big figure for a popular success. It is said that some of the music publishers receive \$250,000 a year from the "mechanicals," as they call the phonographs and player pianos.

So far as the phonograph records are concerned, tenors are the most popular. As a whole, records made by men are more popular than those made by women. For one thing, women's voices are more difficult to record, because the sound vibrations are more rapid.

Melody, or tune, is perhaps a greater factor in winning popularity than words are, although any song record is far more popular if people can understand the words. Very few singers can make you hear an initial "s" sound on the phonograph. That is the most difficult sound to record. Final "t" also gives trouble.

IT IS a curious fact that some singers, who are very popular as "phonograph artists," are practically unknown in concert or in opera. There are voices which are actually better in a record than in reality. And another reason is that some persons with excellent voices haven't a good stage personality. One striking example is a woman whose records are deservedly popular, because her voice is lovely. But she is very fat and extremely homely. To listen to her sing is one thing. To see her sing would be very different.

Before a record is put on the market, it has a final test by being played fifty times, to see whether any defect will develop. There are girls who do nothing but make these "fifty test" trials. If any flaw shows, the record must be made again.

All parts of the country are showing an increasing appreciation of good music. The phonograph itself has educated people to like better things. They are taking better instruments too. In the old days, the cheapest one was the best seller. Now the greatest demand is for instruments that sell for about a hundred dollars. American singers, by the way, are growing in public recognition.

There is one branch of the phonograph business of which little is known. This is the "personal record department." If you wanted to make a record yourself, or to have one of your mother's voice, or of

your child's, you would go to this department.

A typical case was that of a woman whose son was a boy soprano. He was sixteen years old and she wanted a record of his singing before his voice changed. Unfortunately, it already had begun to change; and every time the boy tried to make the record, his voice would break. He tried sixteen times before succeeding.

One man wanted a record of his baby's vocal performances, including everything, from cooing and gurgling to a good healthy cry. The difficulty was to get the infant to keep up the performance; for it is impossible to make a record on the installment plan. It cannot be started and stopped at will. Having begun, it must go right on. He finally got the crying part all right and had to be satisfied with that.

Perhaps the strangest record ever made was that of a sick man dictating his will. This happened in 1889, in Trenton, New Jersey. The man, who was on his death-bed, dictated into the horn of the instrument; and then the witnesses spoke their names into it.

"That was my strangest experience," said the man who operated the recording instrument in this case. "But I have had other curious ones. When a play called 'The Nigger' was produced in New York, they wanted to use a record of the barking of bloodhounds. So my brother and I went to some kennels where there were about seventy-five hounds, and set up our instrument. The dogs, however, looked us over and refused to utter a sound. We had just about given it up, when my brother happened to see a cat across the road.

"Get ready for business!" he exclaimed; and he ran over and corralled the cat.

"Coming back, he tossed the cat into the yard where the dogs were, but close enough to the fence for it to get away. You never heard such a racket! It seemed as if every one of those hounds was trying to make more noise than all the rest; and we got a wonderful record.

"Another time, John Drew wanted a record of the baying of a pack of hunting dogs to use in a play. So two of us went over to Gladstone, New Jersey, where there was a pack of beagles. The man in charge of them managed, by trailing an anise bag around, to make them do a little baying, but only for a few seconds. After three attempts, he said:

"They won't do it again. You can wait till the moon comes up, if you want to. Maybe they'll turn up then."

"I couldn't wait for the moon, but I was bound to get something. There was a barn at one end of the yard where the dogs were; and from it a wooden bar projected over into the yard. I went into the barn, climbed out on this bar, and hung there just out of reach of the dogs. The leader gave a 'woof' and came to investigate. I kicked my heels around and he began to bark. Soon they were all at it, in chorus, and we got a great record. When they used it in the play, they put a thick quilt over the phonograph, and by raising and lowering this, they got a wonderful effect of hounds in the distance."

PHONOGRAPH records have been made of many prominent persons. In the last Presidential campaign, records of political speeches by such men as General Wood, Senator Lodge, ex-Secretary Lansing, McAdoo, and Colby were in great demand for meetings in small places where people could not otherwise have heard these speakers. Some ardent political fans bought these records and "played" them on their own phonographs at home.

A member of one of the leading companies declared to me that the science of sound reproduction by means of the phonograph is only in its infancy. Hundreds of thousands of dollars are being spent in improving the various processes. The results achieved to-day are incomparably better than the early ones. But those which will be gained in the future, so the experts promise us, will set new standards of excellence.

(cont. from p. 3)

Next question...where did Emerson go, and how did ARC wind up with the Scranton Button Company? I mean, It's more fun than trying to second-guess the economy!

oOo oOo oOo

Please direct all comments to: Steve Barr, 211 Pape Avenue, Toronto, Ontario M4M 2W2 Canada.

THE GREY GULL 4000 SERIES

by Robert R. Olson

The Grey Gull 4000 series discography which appeared in our last issue brought many favorable comments, especially from those who were happy to have the entire work printed in one issue. To date, however, we have heard from very few readers who have any data to add to the discography, and there are still some significant gaps. We wonder, though, if the numbers from 4101 through 4109 were ever used...and if not, can anyone offer a theory as to why? Missing matrix numbers and even alternate take letters and numbers are earnestly solicited as well, so we ask you to send any and all additions and corrections directly to Bob at P. O. Box 923, Roseburg, OR 97470. A complete listing of all data received to date will appear in the next issue of the GRAPHIC.

In Passing

It no longer seems timely to report on the deaths of Kate Smith, Benny Goodman, or Rudy Vallée, all of whom passed away shortly after the last issue of the GRAPHIC. However, we cannot ignore the tremendous contributions that each of these artists made to the field of popular music in America in their individual ways.

Kate Smith was one of the most popular women to appear on radio and early television. Though her repertoire spanned the entire range of popular songs, she became synonymous with patriotism in America thanks, in large part, to her stirring rendition of "God Bless America." Her early recorded career was discussed in the winter issue of the GRAPHIC.

The multitude of red label Columbias by Benny Goodman may suggest that this artist reached his peak in the 1940s. However, Goodman had already become an established and respected musician in the late 1920s while still a teenager. He was rarely given label credit during this early period (although a Vocalion record was issued under his name in 1928 at the age of 18!), but his distinctive clarinet (and sometimes sax and even trumpet) can be heard with many orchestras from late 1926-on. He even accompanied tenor James Melton on two Columbia sessions in 1929. Benny Goodman made the rounds of most of the major and minor studios during these years, though he seems not to have recorded for Edison. Curiously, though, there exist a handful of wax cylinders made in Chicago during the fall of 1926 on a home machine with a few other musicians, including Glenn Miller!

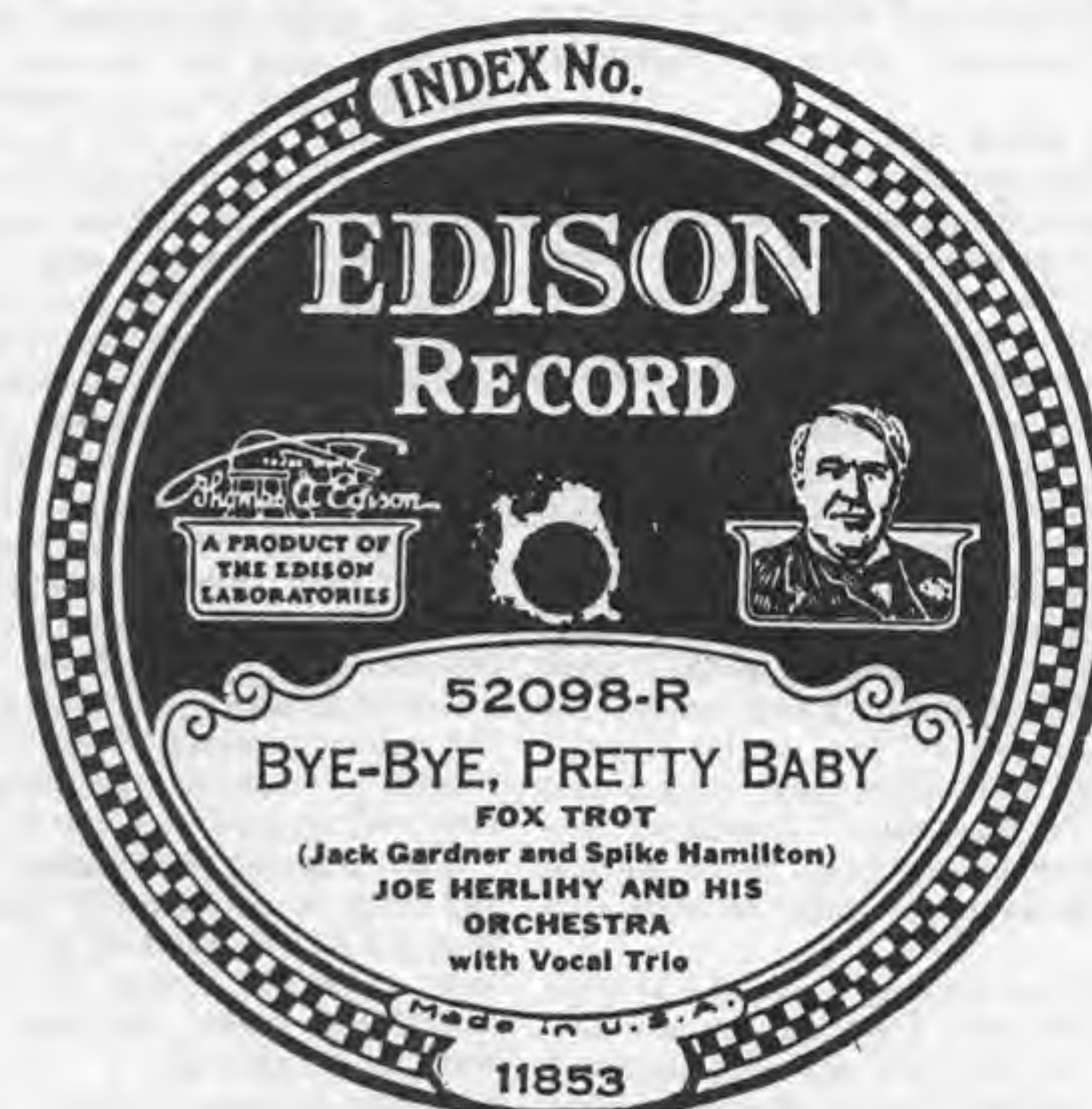
One of my personal Goodman favorites is the solo passage found on Annette Hanshaw's 1931 recording of "You're the One I Care For." Almost 45 years later I was fortunate enough to get my Clarion autographed by him when he appeared with the White Mountains Arts Festival just over the line in Jefferson, New Hampshire.

There can be little doubt that Rudy Vallée changed the course of pop music when he entered the scene with his inimitable brand of crooning. Few collectors real-

ize, however, that his first appearance on a commercial recording in the U.S. was for Edison. As Vallée tells it in his 1930 autobiography, Vagabond Dreams Come True:

During that summer...I received the first inkling that I had a recording voice. A band with which I had once played in Maine several years previous was playing in New York City and I watched them making some Edison records. They had a vocal trio which did not sound so good on the "play back"; the leader asked me if I wished to try singing. Nothing loath, I consented and I did the finished records with them, receiving nothing for it. That was in September, 1927.

The record turns out to be Joe Herlihy's "Bye-Bye, Pretty Baby," and Rudy can be heard quite audibly in the trio as the strongest of three rather anemic-sound-



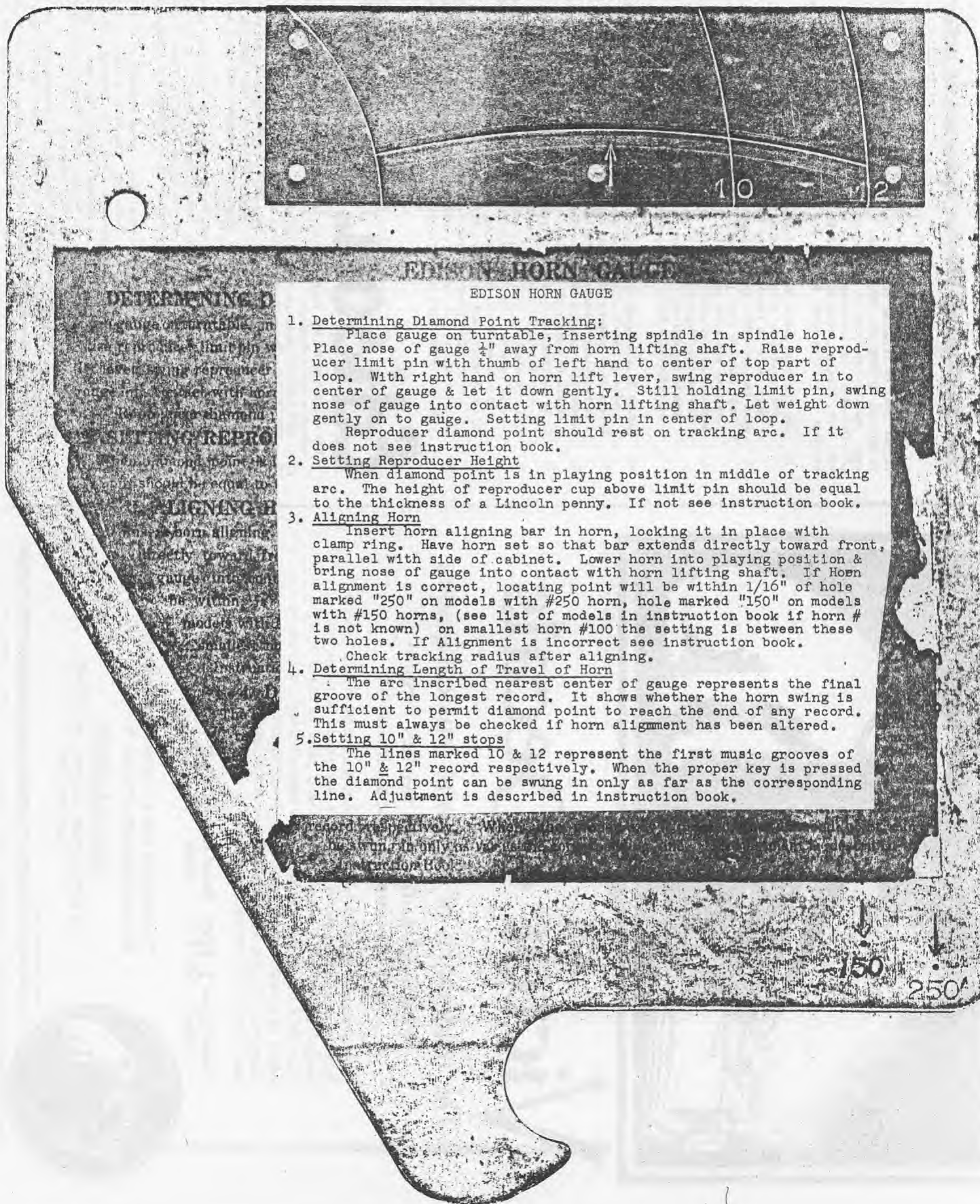
ing vocalists. It is an early Edison electric (they started with 52089) and Brian Rust shows a recording date of September 16, 1927. A slightly later Vallée vocal appears with the Yale Collegians' "You'll Do It Someday" on Edison 52108, again as part of a trio.

It is also not generally known that Rudy Vallée was a native of Vermont -- not Maine -- and we illustrate his boyhood home in nearby Island Pond.

-- Martin Bryan



The curious item illustrated below was part of a kit which was supplied to Edison dealers for use in converting Diamond Disc machines to play the long playing records introduced in 1926. The illustration, along with the re-typing of the directions, was sent by Alan Mueller, who obtained it from Lewis Music store in Rochester, N.Y. Alan tells us that Lewis was an Edison dealer from the early 1900s to the demise of Edison radios at the end of 1930. Incidentally, they also sold Victor and Brunswick machines and records as well as Columbia records.



DETERMINING D

gauge on turntable, inserting spindle in spindle hole. Place nose of gauge $\frac{1}{4}$ " away from horn lifting shaft. Raise reproducer limit pin with thumb of left hand to center of top part of loop. With right hand on horn lift lever, swing reproducer in to center of gauge & let it down gently. Still holding limit pin, swing nose of gauge into contact with horn lifting shaft. Let weight down gently on to gauge. Setting limit pin in center of loop. Reproducer diamond point should rest on tracking arc. If it does not see instruction book.

SETTING REPRO

When diamond point is in playing position in middle of tracking arc. The height of reproducer cup above limit pin should be equal to the thickness of a Lincoln penny. If not see instruction book.

ALIGNING H

Insert horn aligning bar in horn, locking it in place with clamp ring. Have horn set so that bar extends directly toward front, parallel with side of cabinet. Lower horn into playing position & bring nose of gauge into contact with horn lifting shaft. If horn alignment is correct, locating point will be within $\frac{1}{16}$ " of hole marked "250" on models with #250 horn, hole marked "150" on models with #150 horns, (see list of models in instruction book if horn # is not known) on smallest horn #100 the setting is between these two holes. If Alignment is incorrect see instruction book. Check tracking radius after aligning.

DETERMINING LENGTH OF TRAVEL OF HORN

The arc inscribed nearest center of gauge represents the final groove of the longest record. It shows whether the horn swing is sufficient to permit diamond point to reach the end of any record. This must always be checked if horn alignment has been altered.

SETTING 10" & 12" STOPS

The lines marked 10 & 12 represent the first music grooves of the 10" & 12" record respectively. When the proper key is pressed the diamond point can be swung in only as far as the corresponding line. Adjustment is described in instruction book.

1. Determining Diamond Point Tracking:

Place gauge on turntable, inserting spindle in spindle hole. Place nose of gauge $\frac{1}{4}$ " away from horn lifting shaft. Raise reproducer limit pin with thumb of left hand to center of top part of loop. With right hand on horn lift lever, swing reproducer in to center of gauge & let it down gently. Still holding limit pin, swing nose of gauge into contact with horn lifting shaft. Let weight down gently on to gauge. Setting limit pin in center of loop. Reproducer diamond point should rest on tracking arc. If it does not see instruction book.

2. Setting Reproducer Height

When diamond point is in playing position in middle of tracking arc. The height of reproducer cup above limit pin should be equal to the thickness of a Lincoln penny. If not see instruction book.

3. Aligning Horn

Insert horn aligning bar in horn, locking it in place with clamp ring. Have horn set so that bar extends directly toward front, parallel with side of cabinet. Lower horn into playing position & bring nose of gauge into contact with horn lifting shaft. If horn alignment is correct, locating point will be within $\frac{1}{16}$ " of hole marked "250" on models with #250 horn, hole marked "150" on models with #150 horns, (see list of models in instruction book if horn # is not known) on smallest horn #100 the setting is between these two holes. If Alignment is incorrect see instruction book. Check tracking radius after aligning.

4. Determining Length of Travel of Horn

The arc inscribed nearest center of gauge represents the final groove of the longest record. It shows whether the horn swing is sufficient to permit diamond point to reach the end of any record. This must always be checked if horn alignment has been altered.

5. Setting 10" & 12" stops

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Auction of Books, Records, et cetera from

GLEN N. GURWIT, 46 FIRST STREET, SWANTON, VERMONT 05488-1241

The following items are offered for sale to the highest bidder in this mail auction of varied items of interest to record and phonograph collectors. Closing date for postmark on bids is OCTOBER 10, 1986. Please bid by List Number and mention the Graphic. As always, your satisfaction is guaranteed; if you have questions or problems, write or call (802-868-4618) for assistance. Only winners are notified unless you include an SSAE with your bids. Postage, insurance, and \$1.00 for packing materials will be added to your winnings at billing time. Records are graded visually after cleaning.

1. The American Dance Band Discography 1917-1942, by Brian Rust. A 2-volume set in New condition, except missing dustjacket, and with small embossed label on title page. This is the Arlington House June 1979 2nd printing.
2. Jazz Records 1897-1942, by Brian Rust. Another 2-volume set in New condition, except missing dust jacket and with 1 1/2" embossed label as above. This is the 4th revised and enlarged edition from Arlington House.
3. Sapphire Stylus attachment for playing Pathé-type records on conventional machines. Called the "Hughes-Stylus," in perfect original package with instruction sheet, unused sapphire-ball stylus, and all-in-one adapter. Simple to use, practical for hill-and-dale fans, and beautifully pristine in condition.
4. Edison Blue Amberol 1651: Lincoln's Speech at Gettysburg, by Humphrey. In very good condition, with a few ticks near the end. No Box.
5. Edison Blue Amberol 3707: The Right of the People to Rule, by Theodore Roosevelt. In excellent condition with box, no top.
6. Edison Blue Amberol 3708: The Farmer and Businessman, by Theodore Roosevelt. In excellent condition with box, no top.
7. U. S. Everlasting 2-minute cylinder: #409, Independentia, etc., by Saxophones. E- condition, in topless Columbia box; plays well.
8. U. S. Everlasting 4-minute cylinder: #1622, When I Dream of Old Erin: Song. Un-named vocalist. In V+ condition; 1 groove may stick. A few scratches. Comes with topless U. S. Everlasting box.
9. Edison 2-minute wax cylinder: #8733, Just a Glean of Heaven in Her Eyes, by Byron G. Harlan. Excellent condition, correct box & top, with Original Record Slip.
10. Edison 4-minute wax cylinder: #99, My Bambazoo--Jungle Song Duet, by Collins and Harlan. Shows typical wear, but plays well. Correct box & numbered lid.

Edison Records

The following Edison Diamond Discs are all White Paper Label and in excellent shape unless noted otherwise.

11. EDD #50991: Hawaiian Nightingale/Flower of Hawaii, by Palakiko's Hawaiian Orch.
12. EDD #51493: Those Panama Mammals are Ruining Me, by Green Bros. Novelty Band/When You and I Were Dancing, by Nat. Martin and His Orch. V+ to E-.
13. EDD #51832: My Cutey's Due at Two-to-Two (a few worn grooves at start and middle)/Bring Back Those Minstrel Days, by Al Campbell and Jack Kaufman. A-side is E-, features Jack Glogau at the Piano.
14. EDD #52368: My Window of Dreams/In My Bouquet of Memories, by Pauli Largay-Tenor.
15. EDD #52392: Ballet Music from "Rosamunde"/The Rosary, by Kathleen Parlow-Victor Solos, with Raymond Bauman at the Piano (side A); Piano & Organ Acc., side B.
16. EDD #52475: Berceuse--Jocelyn/Melody in F--Paraphrase (Rubinstein), by Edison Concert Orchestra.
17. EDD #52536: Carolina Moon (several worn spots throughout with small scratch near end)/My Angeline, by B. A. Rolfe and His Orch. A-side is V+, but still nice.
18. EDD #80074: Dreams of Galilee--Anthem, by Eliz. Spencer, John Young and Fred Wheeler/Nearer My God to Thee, by Thomas Chalmers-Baritone & Chorus with Orch.
19. EDD #80412: Cleopatra Polka, by Bohumir Kryl--Cornet Solo/Egyptia--Characteristic Intermezzo, by Peerless Orch. Both sides E- to V+.
20. EDD #80583: Carry Me Back to Old Virginia/La Cinquantaine, by Vera Poppe--Violin Solos, with Pianoforte by Robert Gayler. Side-B has 1/2" audible pressing flaw.
21. MYSTO Gramophone Needles. Red/White/Blue cardboard box of 50 brass needles; box says "15 cents; Loud; We Guarantee Each Needle to Play Ten Records." Box and Needles are new.



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Auction #17**Closing Date: September 15, 1986****Wally Wood****Box 8153****La Crescenta, CA 91214****(818) 246-1225**

Welcome to my latest auction list which you may notice is the largest and most varied to date. It also contains a special auto auction as advertised in Hemmings Motor News. These auto-related items as well as many of the other unique things you may have noticed appearing over the last year were gathered by the late Albert Brouse, who in addition to being one of the pioneer Phonograph and record collectors, was one of the Charter Members of the Horseless Carriage Club in 1937! I hope you find some things here that you will be pleased to add to your own collection.

Jazz, Blues, Hot Dance Records. Minimum bid, \$2.25 each.

1. Co-1868-D Sonny Greer Memphis Men. Sat. Night Function-FT/Beggars Blues E- to V+, pit aff 3 grooves, lam B NAP
2. Voc 3040 Louis Armstrong O. Ain't Misbehavin'-FT/Exactly Like You-FT EE-/E
3. Bb-10239 Johnny Dodds Washboard Band. Weary City-Stomp/Bull Fiddle Blues 7-6-28 N-
4. Voc 4747 Count Basie O. Baby Don't Tell on Me-FT/Rock-a-Bye Basie-FT E++
5. Parl 42042 Louis Armstrong O. Exactly Like You-FT/Home-FT E+/E
6. Bb-5553 Red Nichols World Famous Pennies. Shine-FT/Kunnin' Wild-FT EE-
7. De 23582 Josh White. Back Water Blues/Jelly Jelly EE+
8. OK 40063 Henry Whitter. Little Brown Jug/She's Coming Around the Mountain. ^{off center} E- N-hole
9. Kiskadee 5002 (Eng) The Growler. Give Me Back Me Dam Kimona/King Diamond. looks E. Rec'd in Trinidad. Pic of Oriole bird in limb. Looks better than plays. Unusual.
10. King 4411 Lonnie Johnson. Nothin' Clickin' Chicken/I'm So Crazy For Love EE+
11. King 4251 Lonnie Johnson. Backwater Blues/Happy New Year Darling EE-/E
12. King 4297 Lonnie Johnson. I Found a Dream/You Take Romance EE+ Artist made OK's in 20's.
13. Br 2602 Mound City Blue Bowers. Red Hot!-FT (Koehler-Trumbauer)/San-FT E-
14. Br 3407 Red Nichols Five Pennies. That's No Bargain-FT/Washboard Blues-FT E/V+
15. Br 2937 The Cotton Pickers. Milenberg Joys/If You Hadn't Gone Away-FT E+
16. Voc 3041 Miff Mole's Mollers/Darktown Strutters' Ball-FT/Hot Time in Old Town-FT E+
17. Br 6743 Eddie Condon O. The Eel-FT/Home Cooking-FT E+ Min. bid \$6

- Jazz-oriented LPs**
18. RCA LPM-1432 Tribute to Dorsey '36-'41 Vol 1 (1957)E out of Mischief/Lamp is Low/Loose lid
 19. EMI (E) 416 Bix Beiderbecke-The Studio Groups '28-'30. E++'81 issue w/Trumbauer, Whiteman
 20. Joker 3569 (Ital) Bixology-Vol 13. 1929 in chron. order E+ Tram, Whiteman
 21. Co C3121 Billie Holiday-The Golden Years. 3 record set w/pic book. Dozens pics, E+ 1963
 22. Cleff C-613 Genius of Art Tatum #2. E+ 50's issue, cvr bit tattered, Man I Love/Body & Soul.
 23. Amer Rec Society G-431 Lady Sings the Blues. E Billie sings. Travlin' Light/Strange Fruit/No Good Man/12 others
 24. Amer Rec Soc G-424 All-Star Tribute to Tatum EE+ All Things You Are/Foggy Day/Blue Lou/ 11
 25. Amer Rec Soc G-412 Flying Fingers of Tatum & de Franco. You're Mine You/Deep Night/Lover Mu 8 total E

Dance Records. Minimum \$2.25

25. OK 4779 The Red Caps. Hello Paddy-FT/Starlight Bay-FT E exc fidelity. ^{Choir-Waltz} EE+
26. Vi 22998 Geo Olsen Music. Lullaby of the Leaves-FT/Whiteman O. Voice in Old Village
27. Co 1030-D Charlie Truitt's Mel Artists. Transportation Blues Part 1/Part 2 EE-/V+
28. Vi 19287 Ted Veeoms O. My Gal Sal-FT/Manhattan Merry-makers. Ted Morse Medley-FT E+ Acoust
29. Br 7453 Kay Kyser O. Isch Ka Bibble-FT/Take Your Girl to the Movies-FT E++N- black lbl
30. HMV 86318 New Mayfair Dance O. Poor Me, Poor You-FT/Play Fiddle Play-W E to E+
31. Mel 6-07-07 Chick Bullock Levee Loungers. Still No Luck With You-FT/Martins & Coys. E/E-
32. Br 6660 Glen Gray Casa Loma O. Sweet Madness-FT/Me For You Forever-FT Strong E
33. Co 2408-D Ted Lewis Band. At Last I'm Happy-FT/Truly I Love You-FT EE- pic lbl, 11 lams
34. Co 2298-D Ben Selvin O. Old Fashioned Girl-FT/I Am the Words-You are the Melody-FT E
35. Br 6863 Ted Fio Rito O. Simple & Sweet-FT/How can it be Such a Beautiful Day-FT E+
36. Co 2866-D (blue wax) Clyde McCoy Drake Hotel O. Little Women-FT/Fred Rich. You Have Taken My Heart-Waltz E- to V+
37. Co 1965-D Fred Rich O. Revolutionary Rhythm-FT (Dorsey-Good)/Real Thing Comes Your Way-FT
38. Co 637-D Clicquot Club Eskimos (Reser) Lonesome & Sorry-FT/Sombody's Lonely-FT E jingle bells (their radio signature), at start!
39. Cam 8230 Sam Lanin Troubadours. Constantinople-FT/Klein's Serenading Shoemakers. Black
40. Co 426-D Ace Brigode 14 Virginians. Tired of Everything but You-FT/Alone at Last-FT EE-
41. RCA 20-2592 Spike Jones City Slickers. My Old Flame/People are Funnier than Anybody E
42. Co A6075 (12") Earl Fuller's Rector Novelty O. Texas Fox Trot/Oriental-FT Strong E ^{Orig sleeve}

Following Paul Whiteman Victors-mostly scroll labels.

43. Vi 20508 Muddy Water-FT (Voc Bing)/Nat Shilkret & Vi O. Ain't She Sweet-FT EE-/E
 44. Vi 21103 Mary-FT (Bing)/Changes-FT (The Rhythm Boys Crosby-Barris-Rinker) EE-
 45. Vi 21228 Smile-FT/The Virginians. Away Down South in Heaven-FT V+
 46. Vi 21240 Sunshine-FT (Voc Bing & Rhythm Boys)/Back in Your Own Back Yard-FT EE-/E
 47. Vi 21301 Coquette-FT/Dolly Dimples-FT EE-
 48. Vi 21388 My Angel-FT/In My Bouquet of Memories-FT Strong E
 49. Vi 21431 Dancing Shadows-FT/Nat Shilkret & Victor O. Facinatin' Vamp-FT E-/EE-
 50. Vi 21438 Louisiana-FT (Voc Bing)/Dixie Dawn-FT E-/E+
 51. Vi 24105 Love Nest-FT (Bix solo)/Wonderful One-Waltz EE+ large non-scroll label.
 52. Vi 24728 Villa-FT/Marek Weber O. Merry Widow Waltz NN-
 53. Vi 25368 Sugar-FT/From Monday On-FT E/EE- late scroll lblfeaturing Bing, Bix, Rhythm Boys
 54. Vi 25369 Louisiana-FT/You Took Advantage of Me-FT EE-/E- Featuring Bix, Bing, Trumbauer.
- Automobile-related Records Auction Minimum Bid \$2.50**
55. Pontiac Dealers Club 16" radio spots (commercials), 5-30 second spots for '49 models. Has tom-toms and Big Chief Pontiac pointing out 'Pontiac Value' priced from \$1867! E
 56. Vi 45369 Will Rogers (talking) Will Rogers Nominates Henry Ford For President/Will Rogers Tells Traffic Chiefs How to Direct Traffic. E (blue seal 10")
 57. Vi 17755 Billy Murray. The Little Ford Rambled Right Along/Collins-Harlan. Auntie Skinners Chicken Dinner. Very Strong E ^{At the Opera. White lbl Diamond Disc. EE-}
 58. Ed 51179 Dave Martin. Goldberg's Automobile Troubles (Hebrew Monologue)/Paul Burns. Abie
 59. Co 1743-D Goodrich Silvertown Quartet. Weary River/Wedding Bells are Breaking Up That Old Gang of Mine. Popular radio vocal group in 1928. E ^{Tell Your Mother N- Min \$10}
 60. Ed 52149 Happiness Boys (Billy Jones-Ernest Hare) Get 'em in a Rumble Seat/Go Home and Lenzberg's Riverside O. Taxi-One Step (OS)/All Star Trio. Western Land EL E
 61. Ford 116 Ticknor's Quadrille/Quadrille, Cub Berdan's Favorite. E+N- Rec'd at Ford Engineering Laboratory, Dearborn Michigan.
 62. Vi 16248 Billy Murray. In My Merry Oldsmobile/Water Wagon (damaged-scratched) E/X '09
 63. Majestic 12012 Georgia Gibbs. The Stanley Steamer (pic: Summer Holiday)/One I Love E/VV+
 64. De 3930 Merry Macs (voc) Honk, Honk (The Rumble Seat Song)/Kiss the Boy's Goodbye E/E
 65. Voc 05227 Light Crust Doughboys. Truck Driver's Blues (Hot string band w/singing by Jim Boyd)/Horsie Keep Your Tail Up! (Keep the Sun out of My Eyes) VV+ ^E
 66. Cap 261 Dinning Sisters. Love on a Greyhound Bus/Mgm pic No Leave-No Love/Iggidy Song
 67. Conq 7235 John Vincent's Californians. I'm Wild About Horns on Automobiles/1 Fav Down Go Boom!-FT vocs Billy Murray (1928) Strong E ^{Banjo (Coon Song) E lams but OK}
 68. I. Ed 50153 Steve Porter. Flannagan & His Motor Car/When Uncle Joe Plays a Rag on His Old
 69. Cap 25006 Pinto Colvig (Mexican-amer celeb) Honkety Hank/My Mule Charlie. Childrens series
 70. Zon 320 Harry Tally. On an Automobile Honey-moon. V Some wear, reverse sticker Oct 1, '03
 71. Stand 3320 (large hole) Collins & Harlan. Out in an Automobile-Potential lam crack but OK E
 72. New Car News. 7-10" 33 RPM radio commercials, Jac LeGoff interviews: the VP of Chrysler about 1960 Plymouth/1960 Rambler/1960 Mercury/1960 Lincoln/1960 Chevy & Corvair/1960 Ford/1960 Buick. Average condition of E on each. Min.\$15 for the 7
 73. N. Studebaker Corp E2-KB-5502. Studebaker Male Chorus. Marching Along Together/Rolling Along For a Hundred Years (Von Tilzer-Bibo) copyright 1952. E ^{German-Amer Columbia}
 74. O. Co E654 Ork & Chorus. Schorsch Kauf Mir ein Automobil/X-side E+/X slight damage. c1915
 75. P. Cap 15102 Jack Smith w/Clark Sisters. Highways are Happy Ways/Tea Leaves E-/E-
 76. Q. Radiex 2381 Arthur Fields. Ford Has Made a Lady Out of Lizzie/S. Porter. Clancy's Wooden Wedding. VV+ wear but fine with steel needles.
 77. R. Vi 16436 Steve Porter. Flannagan's Motor Car/Murray K. Hill. Father Was Out VV+ ^{scr.}
 78. S. Co A2027 Oscar Shaw. Michael & His Motor-Cycle/Anna Chandler. Gootman is a Hootman/Nov V
 79. T. Victor Special Record (White lbl single Sided) Victor O. Graham Paige March (Pryor) E- to V+
 80. Cameo 9100 Jack Kaufman. I'm Wild About Horns on Automobiles/Ed. Clark. Dream Train. EE-
 81. V. 4-Star 1222 Four Star Country Boys/Drive Slow Baby/Derail Daddy. E
 82. W. Co A1458 Prince's Band. He'd Have to Get Under-Get Out & Get Under/Tres Chic. EE- 1914

Following are Cylinder records of Auto Songs. Playable, no major faults. Min. \$4. each 4Minute

- X. Ed 2684 Billy Murray & Chorus. Gasoline Gus & his Jitney Bus (Gay-Brown) EE+ Orig lid
 - Y. Ed 1583 Cal Stewart. Uncle Josh Buys an Automobile (Rural dialect story) Orig lid E
 - Z. Ed 2556 Billy Murray. The Little Ford Rambled Right Along (Gay) E+N- tape on orig lid
 - 2A. Ed 2194 B. Murray He'd Have to Get Under, etc. VV+ slight plaster pbm, plays OK
 - 2B. Ind 4M-3455 Irving Kaufmann. And the Little Ford Rambled Right Along E Rare.
- Following are 2 Minute Wax records of Auto Songs. Use model C Edison reproducer, not Diamond M 55**
- 2C. Ed 10295 Steve Porter (Vaudeville Specialty) Flannagan & His Motor Car. E+ orig printed
 - 2D. Ed 8557 Harlan & Stanley. Scene in a Country Blacksmith Shop E Talking ^{lid}
 - 2E. Ed 8856 Edison Concert Band. Auto Race EE+

- 2F. Ed 8619 Len Spencer. Reuben Haskin's Ride on a Cyclone Auto (Talking) EE-Spencer's dad popularized flowery "Spencerian Handwriting" so common in the 1880's!
- More Auto Songs in cylinder record section.**
- Late Personalities Minimum bid \$2.50 (Late meaning 1925-1950)** ^{You EE- 1931}
- 2G. Co 2516-D Kate Smith. When the Moon Comes Over the Mountain/If I Have to Go On Without
 - 2H. Vi 60088 (Scroll lbl) Marlene Dietrich w/ Fr Hollander und seine Jazz Symphoniker. Falling In Love Again/Beware of Blond Women. In German. E to E- probably just cleaning
 - 2I. HMV RB 2628 Speech by HRR Prince of Wales on Armistice Night Nov 11, 1927/Concluded. Purple label pic Unknown Soldier's Grave. E recorded at Royal Albert Hall.
 - 2J. Top Ten Album 6. Ed (Archie) Gardner. "Hello...Duffy's Tavern, Where the Elite Meet to Eat" 4-10" records E to E+, nice clean, 4 skits w/N.Bruce, G.Raff, D.Taylor. M \$7.50
 - 2K. Top Ten Album 7. Fibber McGee & Molly. 4-10" discs c 1947 E+ or better, 6 skits w/Jim Backus, Gale Gordon, Harlow Wilcox. Min. \$7.50
 61. Vi 6827 (12" red seal) John Barrymore. Hamlet-Soliloquy/Henry VI-Gloucester's Sol. EE+ later
 62. RRS Recording Studio NY (Alum record) Our Melody of Love; surg & composed by Wendell Hall, broadcast Sun 2-17-35 on WEAF. Very small oxidation but very nice 12" EE-
 63. Br 4016 Also, After the Darkness by Wendell Hall, Sun 2-18-35, oxide dime-size VV+ MS4/2
 64. Br 4390 Nick Lucas (w/Organ acc by Lew White) Some Day, Somewhere/Chiquita E
 65. Co 942-D Just Another Kiss EE-/E
 66. Co 18000-D Wendell Hall. Hot Feet/Down Kentucky Way. Strong E scarce.
 67. Co 1883-D (Longer Playing, Blue Wax) Ben Selvin O w/Kate Smith, Rondoliers. Hot-Cha Medley FT/Face the Music Medley-FT EE- Min. \$6 My filler, just replaced at some cost.
 68. Cap Promo 2332 Ruth Etting. Now I'm in Love/I Want to Meander in the Meadow EE+/E scr.
 69. RCA 20-3948 Jane Froman. I Believe/Ghost of a Rose EE+
 70. Cap 1969 Milton Berle. Lucky, Lucky, Lucky Me/This is the Chorus E/Better than the pic N-
 71. Br 7342 Jerry Lewis. North Dakota, South Dakota (111. Ind. Moon)/The Book was so Much
 72. Br 6994 Ethel Herman w/Johnny Green O. You're the Top/I Get a Kick out of You EE+ M \$5
 73. Vi 22007 Grace Moore. Chiribiribin/One Night of Love E small lbl damage A
 74. Vi 22372 Maurice Chevalier. It's a Habit of Mine/On Top of the World Alone E+ Scroll lbl
 75. Br 6663 John Boles. The Song of the Dawn/It Happened in Monterey (pic: King of Jazz) E
 76. Br 6661 Bing Crosby w/Lennie Hayton O. Home on the Range/The Last Round-Up E ^{10E's}
 77. De 3873 Bing Crosby w/Jimmie Grier O. Down the Old Road/Blue Prelude. Plays E, ^{10E's}
 78. Br 6792 Eddie Cantor. They Go Wild Simply Wild Over Me/Oh Gee! Oh Gosh! Oh Golly! E+/E
 79. De D 5982 Dick Powell w/Ted Fio Rito O. Wonder Bar/Why Do I Dream Those Dreams? E to E+
 80. De 1192 Jessie Matthews. Tony's in Town/It's Love Again E In FT tempo; swing right along. In Love E+ ^{German super-star of the 30's-40's.}
 81. Parl DPW 1 Zarah Leander. Eine Frau Wird Erst Schon Durch die Liebe/Eine Frau Von Heut E+
 82. Co E 1483 Jack Buchanan. I Think I Can (pic Brewster's Millions)/One Good Tune Deserves Another. EE- Good
 83. HMV B2720 Noel Coward. Dance, Little Lady/Try to Learn to Love. Large lbl Strong E
 84. Vi Album C22 Conversation Piece by Yvonne Printemps & Noel Coward w/His Majesty's Theater Orchestra, London. 4 -10" discs EE+ to N- Min. \$6 very nice.
 85. Co E L1155 (12") Jose Collins. Farewell/Love Will Find a Way. Acc. Daly's Theater O. Green label Eng acoustic. Believe pronounced "Josey" /May be a Mystery. E+/E green
 86. Co E F1068 Jose Collins. Sybil-Colonel of the Crimson Hussars/ w/Harry Welchmann. Love
 87. De E K730 Jose Collins-soprano. Jose Collins Memories/Conclusion Strong E to E+ early 30's
 88. Co E F1043 Alice Delysia. You'd Be Surprised/Dardanelle E+ Green lbl acoust, very good! especially the Orch. Eng orchestras sound like right in the theater!

Early Personalities Min. \$2.00 each. (Black Ziegfeld Star)

89. Co A2849 Bert Williams. Moon Shines on the Moonshine/Sombody E
90. Co A2750 Bert Williams. Nobody's Business But My Own/Everybody Wants a Key to My Cellar
91. Vi 18593 Marion Harris. Take Me to the Land of Jazz/B. Murray. Ain't Got 'n No Time etc E
92. Pathe 30198 (paper lbl) Olly Oakley. Banjo Solo. Campdown Carnival/Darkies Patrol E+ vert
93. Pathe 30308 Russell Hunting (the Orig Casey) Casey Home from the Front/Casey at the Wake E
94. Vi 70030 (12" purple patents lbl) Nora Bayes. How Can They Tell That O' im Irish? '08 E+
95. IRCC 5017 (12") Eva Tanguay (1878-1947) I Don't Care/Marie Dressler (1869-1934) Rastus Take Me Back. Strong E 40's reissue of rare items. Very convincing drunk scene-B!
96. Vi 35005 (12" patents lbl) Cal Stewart. Uncle Josh & the Sailor/Pryor's Band Yama Yama E-V.
97. Co 136-D (flag lbl) Blossom Seeley. New Kind of Man-New Kind of Love/Bringin' Home the Bacon
98. Vi 70028 (12" purple) Clifton Crawford. Gunga Din (Recitation) E ^{E/EE- it scr}
99. Vi 16908 Eddie Morton. Oceana Roll/Collins & Harlan. Alexanders Ragtime Band. E
100. Vi 55046 (12" blue lbl) Raymond Hitchcock. Burglar Story & High Cost of Living/Mr. Hitchcocks Curtain Speech. (He talks about the 1915 income tax!) EE+ HC under lbl, NAP
101. Co A5162 (12") Raymond Hitchcock. Wall 1 Swan (Ebenezer Frye) My Son Joshua went to Philadel-phia, he wouldn't do a day's work if he could...seems sort of funny that he's always out of money, Ma says boy's up to some kind o' Hell!
- 2L. Vi 21054 Geo Le Maire-Rex Van. The Black Jacks--Part 1/Part 2 EE+ Colored dialog w/pno.
- 2M. Zon E 545 Mr. Harry Lauder. Sound Advice/Stop yer Tickling, Jock. E very early double sided
- 2N. Zon 722 Mr. & Mrs. Cal Stewart & Peerless Qt. Sunday School Picnic at Pumpkin Centre VV+
- 2-O. United A355 (large hole) Cal Stewart. Uncle Josh & the Labor Union/Quartet. Descriptive Medl.

Odd and Unusual Labels. Minimum bid \$2.00

102. Disco Gramofono AAB Inocencio Navarro. Flor De Amor-FT/Minutos-FT VV+/V+beau litho lbl, has
103. Sunset 1165 Charles Beauchamp. The Prisoner's Song/I Want Your Love. 11 lbl run. EE+ Calif lbl
104. Pathe 70148 (14" paper lbl) Hungarian Orch. Budapest. Valse Mauve/Valse Banffy EE- 11 scr Orig sleeve, Min. \$9
105. Un-numbered: Rudy Vallee & O (pic lbl) Strange/Gypsy. Strong E, Green plastic material 40's
106. Exclusive 1118 (black & red bowling ball pattern surface) Herb Jeffries. You Gave Me Everything/Angel Eyes. Strong E ^{E+ c1908/D&R Double & Reversible!}
107. D & R 3610 Jules Levy (famous Cornettist) Du Du (w/variations)/Bugle Calls of the US Army
108. Artophone 110 Orquesta. Callecita de me Barrio-Tango/La Camparsita. Green w/red banner EE+
109. Excelsior X2168 Collins & Harlan. Tammany (c1907) grey lbl w/knight standing on a stairway of what appears to be 7 cylinder records! 14" tight HC, V. Interesting.
110. Anker Record 117 German Orch. Orange-grey w/3 colorful musicians & instruments. VV+
111. Hollywood (Un-numbered) Mme. Fannie Reinhart (Acc. Mme Ada Rattner) Licht Bentshen/Machuten-isty. Rare red lbl, contralto solo in Yiddish E+/EE+ Mid 20's, beautiful. Min \$4
112. Vi L-4503 10" silver lbl 1931 Program Transcription. Vi Salon Group. First Melodies Part 3 Part 4. VV+ somewhat grainy, more for curiosity; 1931 LP! Min. \$3.50
113. UPC 262-263 Music from Univ Pic HELLOPOPPIN by Six Hits & a Miss/Music from RIDE ^{EM COW-}
114. B7577 (14") "Raisin Bread Made with Sunset Raisins." 9 radio commercials c1930 33rpm schellac
115. Vi 24746 Wonderland Players-Androcles & the Lion Part 1/Part 2. EE+ scroll interesting!
116. Cap Album 3053 Hopalong Cassidy & the Singing Bandit. Featuring Bill Boyd w/California and Lucky. 2-10" discs about E, Album w/picturebook, E, has 10 large TV screen-type pictures and 12 smaller ones. Very clear and nice. Min. \$10 Circa 1950
117. Copper Mother Record 306. Talking & Singing. The Pearl of Love by Rudolfo and his Mexican Serenaders--A Love Tale of early Calif. E 13 1/2" copper w/heavy schellac backing C 1930, weighs approx. 2 1/2". from early radio work; 78 rpm. Min. \$10

- 2P. Star 7614 (Green lbl, Richmond, Ind.) Arthur Hall. America, It's Up to You/Qt. Regiment EE-
- 2Q. Homokord 14597 German Orch. E Colored lbl on one side, naked lady playing harp in woods with a recording horn sticking out of the bushes! ^{machine. G+ lbl faded, rare.}
- 2R. Kalamazoo 2510 Len Spencer. The Independence Bell. Orange & white w/pic of their 2-horn
- 2S. Imperial 45327 Frank Stanley. Good Old Summertime. V dig, beaut early purple curtains label.
- 2T. Star 5812 Jones & Murray. Let's Take an Old Fashioned Walk. G+early Hawthorn-Sheble MS1.
- 2U. Lyric B101 Vera Barstow (Violin) Meditation-Thais/Last Rose of Summer. E 3 color w/2 girls laying under tree fondling comedy masks. Beautiful colors. ^{"New Process"}
- 2V. Vilm 647 Peluso O. Cayuga Medley. early yellow lbl, "Vim" in red. G+ for display, says
- 2W. Scala-Record 51063. Band.Pro stare i mlade/Part 2 (Three Cornered Hat-melody) E Heavy, has pic of ship, sail of which is harp strings. Interesting.
- 2X. Vi J-20172 Black label record, oriental characters. E+ Orig sleeve, believe Japanese.
- 2Y. Regal 281078 Columbia Nipponophone. early 20's made in Kawasaki, Japan V+/E- Min. \$4
- 2Z. Teitiku Record 2562 Pic of artist on lbl, probably early 30's V, no run-in groove.

Edison Blue Amberol Four Minute Records. Minimum Bid \$2.50 (First 10 have original lids)

118. Ed 1956 H. Benne Henton (Saxophone Solo) The Kiss Waltz (Arditi) E+
119. Ed 2780 New York Military Band. With Sword & Lance March (Starke) E+
120. Ed 4086 Green Bros. Novelty Band. Stop It!--One Step (Kaufman) EE+
121. Ed 3510 Jazzarimba O. Rag-a-Minor--O.S. (Lenzberg) E
122. Ed 4180 Imperial Rambla Band. Napoli (Lew Cozey) E
123. Ed 3609 N.Y. Military Band. From Tropic to Tropic March (Alexander) E+
124. Ed 2922 John F. Burckhardt (Bells) First Heart Throbs (Eilenberg) EE+
125. Ed 4163 Premier Quartet. Sally Green the Village Vamp EE+
126. Ed 4354 Ada Jones & Billy Murray. Lily of the Valley (Conversational Duet) E
127. US-1475 J. Louis Von Der Mehden Jr. & his O. Tancredi Overture EE+ Similar to V. Herbert in sound
128. Ed 1510 Edward M. Favor & Chorus. My Best Girl and Me EE# Good--one of his later ones
129. Ed 2021 Jones & Murray. Snow Deer E Nice color.
130. Ed 1545 Fred Van Eps (Banjo Solo) Darkies Dream & Darkies Awakening E Flat top
131. Ed 1725 Steve Porter & Co. Flannagan's Irish Jubilee. EE+
132. Ed 4224 Harry Raderman's Jazz Orch. Broadway Rose-FT E
133. Ed 1583 Cal Stewart. Uncle Josh Buys an Automobile E+ ^{a Stewed baker."}
134. Ed 3083 Dave Martin. Goldberg's Automobile Troubles E- to V+ Drunden automobile=
135. Ed 1594 Cal Stewart & Steve Porter. The Village Gossips E Flat top
136. Ed 4046 U.S. Marine Band. Semper Fidelis March E+
137. Ed 1608 Harry Humphrey. Luke (Recitation) Flat top E
- 3A. Ed 3057 Billy Murray. When You Wake Up in Chicago E+ Nice color

38. Ed 1761 Edward Meeker. Low Bridge' Everybody Down. E+ Flat top 4 page slip
39. Ed 1956 Gus Reed (Bass) When the Bell in the Lighthouse Rings (Soloman) E Orig lid &
3D. Ind 4M-3198 Ada Jones. Grand Baby or Baby Grand. E+ orig box.
3E. Ed 3568 Arthur Fields & Chorus. We're All Going Calling on the Kaiser. Orig lid EE+
3F. Ed 2713 Jaudas' Society Orch. Roberts' Globe Trot--FT E
3G. Ed 1884 Ada Jones & Billy Murray. Rainbow E
3H. Ed 1999 Steve Porter & Byron G. Harlan. Old Time Street Fakir (street scene) Strong E
3I. Ed 4961 Gene Austin & Geo. Reneau. You Will Never Miss Your Mother, etc. (Harmonica & Guitar) E-V+
- 3J. Ed 5239 Vernon Dalhart. There's a New Star in Heaven Tonight (Rudolph Valentino) E
3K. Ed 4977 Gene Austin & Geo. Reneau. Turkey in the Straw-Breakdown (Harm & Guitar) V+
3L. Ed 5681 J. Donald Parker. My Mother's Eyes (Gilbert-Baer) Orig lid N- good recording
- Following are Light Opera records, above avg condition-most w/ printed lids. quality
- 3M. Ed 2299 Edison Light Opera Co. Favorite Airs from The Prince of Pilsen (Luders) Lid E+
3N. Ed 1823 Ed. Light Opera Co. Favorite Airs from Patience (Gilbert & Sullivan) E+ Lid
3O. Ed 1892 Ed. Light Opera Co. Pinafore Airs #3 Orig lid & 4 pg slip. lid bit loose E
3P. Ed 1780 Ed. Light Opera Co. Favorite Airs from Ernani. EE+ no lid, flat top
3Q. Ed 2215 Ed. Light Opera Co. Favorite Airs from Pirates of Penzance EE+ lid. (Gilbert-Sullivan)
3R. Ed 2837 N.Y. Light Opera Co. Iolanthe Airs-No. 1 E+N- lid
3S. Ed 2861 N.Y. Light Opera Co. Iolanthe Airs-No. 2 E+N- lid (Gilbert & Sullivan)
3T. Ed 2355 Ed. Light Opera Co. Favorite Airs from Olivette (Audran) EE+ Orig lid loose
3U. Co Ind 4M-3125 Indestructible Light Opera Co. Selections from "The Mikado" E+ Orig lid/box
3V. Ed 2327 Ed. Light Opera Co. Favorite Airs from Ernani. Orig lid & 4 pg slip E
3W. Ed 2132 Ed. Light Opera Co. Favorite Airs from Rob Roy E Orig lid & 4 pg slip
3X. Ed 2417 Ed. Light Opera Co. Favorite Airs from The Beggar Student (Millocker) EE+ lid
3Y. Ed 1893 Ed. Light Opera Co. Pinafore Airs #4 (Gilbert & Sullivan) E+ tape on lid
3Z. Ed 2051 Ed. Comic Opera Co. Favorite Airs from The Arcadians. E, no lid, purple dye weak in one spot, NAP (not affecting playing)
- 4A. Ed 2000 Ed. Light Opera Co. Chimes of Normandy Airs-No. 1 (Planquette) Lid E+N- Nice.
4B. Ed 2766 N.Y. Light Opera Co. Chimes of Normandy Airs-No. 2 Lid EE+
4C. Ed 26168 Edison Operetten Ensemble. Beliebte Melodien aus "Der Bettelstudent" Lid E+N-
4D. Ed 26178 Emma Loeffler. O Schöne Zeit. O Sel'ge Zeit! E-
4E. Ed 26081 Johann Strauss-Orchester. Hurra! der Kaiser kommt--Marsch. Lid E++
4F. Ed 26181 Harvey Hindermyer. Tief im Böhmerwald Volkslied Lid E-
4G. Ed 23033 S. Kirkby. Why Do You Keep Laughing at Me? E
4H. Ed 22003 M.R. Malpica. No Lo Dire! Flat top E+
4I. Ed 22142 Rosales Y Robinson (Duer in Spanish) La Inundacion de Leon VV+
4J. Ed 28275 Henri Scott. On the Road to Mandalay. EE+ Orig Concert box, no lid
4K. Ed 28208 Christine Miller. My Ain Countrie E+ orig box, no lid
4L. Ed 28222 Orpheus Langevin. Benvenuto--Recitalif et Arioso E-V+ Orig box, no lid
4M. Ed 28203 Margaret Keyes & Dan Beddoe. Home to Our Mountains E Orig box, no lid
4N. Ed 28244 Julia Heinrich. A Spring Morning (Wilson) N- Orig box & lid. Nice.
4O. Ed 23081 Alexander Prince (Concertina) The Butterfly. Piano acc EE+ Exc fidelity
4P. Ed 23110 National (London) Military Band. Overture Oberon (Weber) Orig lid EE+
4Q. Ed 22092 Banda Policia. Porfirio Diaz Orig lid, flat top, non-dubbed. E+
4R. Ed 23003 Harry Lauder. Roamin' in the Gloamin' E to E+
4S. Ed 28120 Heinrich Note. Ich Schnitt es 'Gern In Alle Rinden Eih. V almost V+ sub box, some plaster pbms, not bad; a filler copy, would not list regular cyl this condit
4T. Ed 29033 Mme. Alice Verlet. Carmen--Vocal Waltz. Purple Amb, EE+ regular box. Nice. MS14
4U. Ed 1821 Harry Lauder. I Love a Lassie. Flat top E+
4V. Ed 1817 Harry Lauder. She's My Daisy (Lauder) E+ Orig lid
4W. Ed 5534 Al Friedman & his Orch. Girl of My Dreams--Waltz Electrical E+ Min. \$8
4X. Ind 4M-3398 Arthur Collins. On The Old Back Seat of the Henry Ford V+ Orig box. Have had 4 copies of this over the years and none of them track very well; Beware.
4Y. Ed 2194 Billy Murray. He'd Have to Get Under (To Fix Up his Automobile) V+ 1914
4Z. Ed 1931 Anna Chandler. You Made Me Love You E- to V+
- Four Minute Wax Ambersols. Minimum Bid \$2.25
50. Ed 4M-233 Nat M. Willis. B.P.O.E. (Willis) Comic Song about the Elks. Strong E
51. Ed 4M-719 Billy Murray & Chorus. Baby Rose (Christie) Coor. Love Song Strong E
52. Ed 4M-806 Ada Jones & Billy Murray. Hands Up (Half) Conversational duet pits before music
53. Ed 4M-57 Marshal P. Wilder. Stories about the Baby E- Announc Min. \$10 starts, EE+
54. Ed 4M-308 Collins & Harlan. Down Where the Big Bananas Grow (Barron) Coon Duet E+ good
55. Ed 4M-990 Lottie Gilson. I Want Some One to Care for Me (Serio Comic) E
56. Ed 4M-890 Lottie Gilson. Can't You Take It Back & Change It for a Boy Strong E
57. Ed 4M-794 Billy Murray. You'll Do the Same Thing Over Again (Gumble) Comic Song Strong E
58. Ed 4M-205 Ada Jones & Len Spencer. Herman & Minnie at Dreamland--Coney Island Sketch EE+
4O. Ed 4M-844 Henri Scott. O'er the Fresh Green Fields (Chaminade) Bass. E+ lid bit loose
4P. Ed 4M-1113 Maurice Burkhardt. My Rose of the Ghetto--"Louisiana Lou" (Jerome) EE-
4Q. Ed 4M-12339 Harry Lauder. The Scotch Errand Boy (Lauder) Orig lid EE- OK
4R. Ed 4M-12142 S. Kirkby. The Farmers Boy. No lid EE+
4S. Ed 4M-12387 Harry Lauder. McGregor's Toast (Lauder) Lid E
4T. Ed 4M-12361 Harry Lauder. The Blarney Stone (Lauder) EE+ Lid
4U. Ed 4M-12471 Archie Anderson. Will Ye No Come Back Again? (Lady Nairne) E++
4V. Ed 4M-28018 The Hoffman Qt. Molto Lento (Music of the Spheres) Quartette Op 17 No 2 (Rubenstein) Orig lid EE- probably should be cleaned. Concert box
4W. Ed 4M-28020 Christine Miller. Annie Laurie. Orig lid E Blue Concert box
4X. Ed 4M-28017 Eleonora de Cisneros. Ben Bolt Orig lid, Concert box. E and box. EE-
4Y. Ed 4M-28025 Olive Mead String Quartette. Lento from "American Quartette" (Dvorak) Op 96 Lid
4Z. Ed 35-21 Maria Labia. Otello--Ave Maria (Verdi) In Italian, Orig purple box/lid EE+ Min. \$15.
- Two Minute Records. Minimum Bid \$2.25
- 5A. Ed 16 Ed. Military Band. Columbian Exposition March. E
5B. Ed 10361 American Standard Orch. Under the Tent (w/circus noises) E+ excellent
5C. Co 15117 Columbia O. Lancers from Opera El Capitán EE- Col Box
5D. Ed 704 Orchestra (Believe Peerless) Whistling Rufus E- large box.
5E. Ed 8004 Sr. Liberatti (Cornet Solo) Remembrance of Switzerland E flat untitled top.
5F. Ed 8048 Edison Quartette. Fireman's Duty EE+
5G. Ed 8260 Edison Sextette. Tell Me Pretty Maiden--Floradora. EE+
5H. Ed 9377 Collins & Harlan. Susan, Kiss Me Good and Hard. EE+
5I. Ed 9124 Collins & Harlan. On the Banks of the Rhine (With a Stein) E
5J. Ed 8303 Professor D. Wormser (Zither) Heimweh (Longing for Home) E to E- Unaccompanied.
5K. Ed 7386 Professor D. Wormser (Zither) Sounds from Tyrol E
5L. Ed 9115 Collins & Harlan. Leader of the German Band. EE+
5M. Ed 9499 Collins & Harlan. Bake Dat Chicken Pie (Niger, Niger, Niger) E+
5N. Ed 9615 August Molinari. Street Piano Medley EE-
5O. Ed 2608 Ruby Brooks (of Brooks & Denton) The Darkey Tickle. Banjo Solo flat top, E+
5P. Ed 2613 Ruby Brooks (of Brooks & Denton) Happy Days in Dixie (Mills) E flat top/large box
5Q. Ed 2617 Ruby Brooks (of Brooks & Denton) In Old Madrid. Banjo solo. EE+ flat top
5R. Co 32125 Bob Roberts. Gamblin' Man E+
5S. Co 32220 Arthur Collins. The Preacher and the Bear. EE+ Orig printed lid.
5T. Co 33232 Arthur Collins. I'm Afraid to Come Home in the Dark. E
5U. Ind 975 Alan Turner. Beauty's Eyes. EE+ Oxford Box.
5V. Ind 1071 Alan Turner. Queen of the Earth. EE+ Edison box.
5W. Ind 1103 Henry Burr. Maryland, My Maryland EE+
5X. Ind 697 Frank C. Stanley. Rocked in the Cradle of the Deep (Bass) EE+ Edison box
5Y. Ind 1159 P. Molinari (Street Piano) Street Piano Medley EE+ loud notes
5Z. Ed 18814 (wax) Song. Gott unsein Mispet is Gerecht. Yiddish EE+ very loud, some wear on
6A. Ed 86 Signora Resky. Suicidio La Gioconda. Orig box, sub Opera lid, nice but not particularly shiny. Grand Opera Series. Min. \$20.
6B. Ed 819 Anton Van Rooy. Tannhauser--O Du Mein Holder Abenstern. E- Orig box, no lid some needle-drop pits near start play over, otherwise EE- Min. \$12
6C. Ed 835 Gustave Berl Resky (Baritone) El Mar Sin Playas (Sancedo) In Spanish. Orig Lid and box. 2 brown mold spots, small, near end & little wear on last note. E- Min \$12
6D. Pathe 17 Lucas de l'Opera. La Juive (Halevy) Loin de son amie. Printed lid EE- \$12
6E. Pathe 60118 Harry Bluff. Our Stores E+ Orig box, no lid on lid. Min. \$30.
- 6F. Co 85175 (6") Prince's Military Band. Humorous paraphrase on "I'm Afraid to Come Home in the Dark" (Descriptive) Orig printed lid, Strong E, not perfect but nice.
159. Ed 9781 Ed. Concert Band. Marriage of Figaro Overture. Strong E except 2 small pits OK
160. Ed 8233 George M. Strickland. The Palms (pno acc) Strong EE+ flat top, early artist
161. 8172 Barlan & Stanley. Closing Time at a Country Grocery. EE+ they talk about an elect
162. Ed 9119 Len Spencer (Vaudeville) The Musical Yankee EE+ patrol wagon in the city
163. Ed 91 Ed. Concert Band. Spanish Fandango Strong E almost E+ flat top, orig title
164. Ed 9207 Miss Marie Narelle (Soprano) Believe Me If All Those Endering Young Chasms EE+
165. Ed 10136 Ed. Concert Band. Amina (Lincke) E- orig printed lid, hard Amberol wax
166. Ed 30 Ed. Concert Band. Hallelujah Chorus from the Messiah. Flat top, Strong E orig.
167. Ed 7875 Will F. Denny. Ain't Dat a Shame? E flat top, Orig slip-nice. title cut-out
168. Ed 10430 Charles Dab. Cameo Polka (Muller) Xylophone solo, printed lid E+ to N-
169. Ed 9712 James Brockman. Marianina (Italian Comic Song) Rare artist. Strong E Nice
170. Ed 9624 Ed. Military Band. The Gondolier. Announc blasts, otherwise Good E
171. Ed 821 Mme. Marie Rapold. Ave Maria (Gounod) Announced in Italian About E Orig box, sub lid. Min. \$15.
172. Co 32442 Vess L. Osmann w/Columbia Orch. Coconut Dance (Banjo Solo) EE+ out, NAP
173. Ind 1067 Cal Stewart. Uncle Josh & the Lightening Rod Agent. E cardboard inside reamed
174. Ind 1190 Band. Automobil-March. E+
175. Ind 729 Steve Porter. Flanagan on a Broadway Car. E
176. Ind 740 Steve Porter. Flanagan's Mother-in-Law E

177. Ind 672 Collins & Harlan. When the World Don't Treat You Right Come Home E early raised
Ind 672 Collins & Harlan. When the World Don't Treat You Right Come Home E regular form
Columbia box. Two records. Min. bid \$6.50
- Brown Wax Cylinders (Pre-1902) Minimum Bid \$6.50 1898 or 1899
178. Ed 96 Edison Grand Concert Band. Wacht am Rhein. E early green record slip, probably
179. Co Sallie in Our Alley song by the Greater NY Quartette for Col Phono Co NY & Paris.
Light brown color, not loudly recorded, Strong E/cause some popping, otherwise EE+
180. Co 8205 Karl Bernhardt. Der Guter Kamerad (announced in German) Couple of long scratches
181. Ed 2214 Edison Quartette. Hambone Medley (orig green early slip) E+ except small mold spot after music ends. Nice. Negro dialect
- 5" Concert (Brown Wax) Cylinders. Min. \$70. (Good ones are getting harder & harder for me to get)
182. Ed 29 Edison Grand Concert Band. Grand March from Tannhauser E+ Couple tiny pits before and after sound. No Mold, 1900 slip glued to lid. Excellent demo selection!
183. Co 7705 Spencer Trio. The Mocking Bird. for Col. Phono Co NY and Paris. Pno acc, applause & shouts of "Encore" between the 2 numbers. N- light color wax, in an Edison box. An ancient but not original slip.
184. Ed 8675 Edward M. Favor. Cordelia Malone. EE- slight wear, no mold. Issued 5-04, orig # lid/box match, July, 1903 slip. Cordelia, I'll automobilia all over the park!
- Early (Pre-1910) 10" Discs. Minimum Bid \$1.50 each. pressing imperf but OK
185. Vi Monarch 1190 (Pre-dog lbl) Sousa's Band. La Paloma V+ 1-4-01 dated under lbl, sml
186. Vi Mon 3005 (Pre-dog) S.H. Dudley. The Village Choir (rehearsal) Pno Acc, Announc, E.R. Johnson Maker. V plays bit better, numbers 0-5-465-11 whatever that means. Very Early.
187. Vi Mon 3236 (Pre-dog) Sousa's Band. Select from Belle of New York. V+ Johnson, Maker.
188. Vi Mon 1193 (1st dog lbl) Sousa's Band. The Liberty Bell March. 1-06-02 VV+ rough start, but shiny. "Paris lbl", early Strong E, slight edge chp NAP. Min. \$7
189. Co 1504 Cal Stewart (announced) Uncle Josh at a Meeting of the School House Directors
190. Co 3174 Quartette. Nellie Dean--You're My Heart's Desire. V+ GP St. Louis '04
191. Zon C5327 (9") brown schellac Ed. M. Favor. I Need the Money. Announced "for the Zonophone" E Piano acc, '03 reverse sticker. Min. \$8.
- 6G. Vi GP 4471 Billy Murray & Haydn Qt. Lazy Moon E- '05 reverse sticker
6H. United A771 Arthur Collins. Mike's the Boy/Collins & Harlan. Arrah Wanna E large 45 size
6I. Co 3153 Albert Campbell. In the Shade of the Old Apple Tree. '04 last patent date EE-
6J. Vi 5532 Miss Jones & Mr. Murray. Cuddle Up a Little Closer Lovey Mine. '08 patents lbl
6K. Vi GP 1330 Haydn Quartet. Battle of Santiago '05 reverse strk, Take 13! V+
6L. Co 1602 Henry Burr. Anona. Mov. 1902 patent date, Announced, Piano acc E-V+
6M. Delux 31042 (12") Pryor's Orch. Medley of Popular Chorus. '04 sticker VV+ Incl Sammy, Barney, Water Wagon, 6 more. Min. \$2.50
6N. Delux 31042 Dudley & Macdonough. Tell Me. E No reverse sticker. 12" Min \$2. chp, NAP, Nice
6O. Co 368 Columbia Band. Charge of the Light Brigade. Int'l lbl '04 last date, sml rim
6P. Zon Test (White lbl) Al. Campbell. I Used to Believe in Fairies from Ragged Robin. E- Hand-written in ink pen. Victor numbers 5449A at bottom & 9146 at top Rare Min. \$5.
6Q. Busy Bee A55 J.W. Myers. Just Before the Battle Mother. Colorful litho lbl w/bees in hive E
- Small Records. Minimum Bid \$6. sticker
192. Vi GP 5267 (8") Edw. Ables. Love Me & the World is Mine (Whistler w/Orch) E '07 reverse
193. Amer 206 Collins & Harlan. Susan Kiss Me Good & Hard. VV- 7", blue wax w/Indian & Horn
194. Vi GP 2787 (8") Pryor's Band. Star Spangled Banner. E '06 reverse strk. phono on lbl
195. Improved A283 (7") Metropolitan O. Trolley Car Gallop. G+ lbl faded, pre-dog, M'd Johnson
196. Improved Berliner Gram-O-Phone 83 (Montreal) Harry Macdonough. I Can't Tell Why I Love You But I Do VV+, dog embossed on reverse, brass ring around hole, early. Min \$10.
197. Improved A-9 (7") Dan W. Quinn. Strike Up the Band. G+. Plays V+, Announced, lbl runs. Manus by E.R. Johnson. Pre-dog. Min. \$9. quite rare & early.
198. Berliner 6682 Twenty Third Psalm & the Lord's Prayer. VV+ Printed, hard rubber. Dated N.Y. Feb. 27, 1897
199. Berliner 1952 George J. Gaskin. Gvine back to Arkansas (Riley) Ph. May 18, 18, 1896. Hand-written. Pretty rough hard rubber, looks G+ but plays VV+ Announced. Min. \$20
6R. Melodisc 721 (7") Dance O. Rose of Washington Square/Green's Xylo O. Arizona Mona-FT E-/E MSJ.
- pic of bird, Unusual
- 6S. Par-o-Ket 66 (8") Vesper Qt. Come Thou Almighty King/Onward Christian Soldiers. E+ etched
6T. Em 7425 (7") Van Eps -Banta Qt. Coon Band Contest-OS/When You Come Back Bring Me a Letter E
6U. Majestic 129 (8") etched lbl w/eagle) Band. Amer Patrol/Stars & Stripes March. EE- vert
6V. Improved Berliner Gram-O-Phone 592. Harry Macdonough. Alphabet Songs, ABC. Strong E, orig pressing imperfections, reverse paper w/words for mother to read if baby couldn't understand the Gramophone! Black lbl and wax. Min. \$15
6W. Improved Berliner Gram 958. Mr. Alex Heidl (Cello) Chopin's Nocturne in E Flat. Announced of the Boston Symphony! It lbl runs, Canadian, brass ring, trademark reverse. MS12.
6X. Disque Four Gramophone 61120. D. Jose Serred, Valencia. (Talking) El Burro Sabio. E Angel trademark reverse, very nice, says "Reproduced in Hanover" Min. bid \$7.50
6Y. Gramophone Record 2-2155 (7") Mr. Wm Paull--London. I Fear No Fox. Good recording quality, pno acc, Angel reverse.
6Z. Gramophone Record (Gramophone & Typewriter Ltd) 2-40380. Kaiser Franz Garde-Gren. Regt--Berlin. Radetzky-Marsch. V+ Has run off. 7" w/Angel trademark on reverse.
7A. Berliner 892X Diamond Four (signed by J.K. Reynard, Mgr) Little Darling Dream of Me. Dated: B 4 98. EE+ Min. Bid \$12.
7B. Berliner 79 Sousa's Band. The Crack Regiment. Large Type Face. NEW YORK. EE+ Min. \$12.
- Edison Diamond Discs (4" thick) Minimum Bid \$3. WL=white paper label EL=Black etched label.
200. Ed 50193 Collins & Harlan. My Orchard is Short of a Peach Like You/Billy Murray. I'm Goin' Back to Louisiana E early EL
201. Ed 50599 Cal Stewart. Uncle Josh & the Honey Bees/Uncle Josh & Aunt Nancy Put Up the Brass Orch (Ed Concert Band) The Red Man/Amer Symp O. Chasme d'Amour. E early EL
202. Ed 50084 Harry Raderman's Dance O. Say It Again-FT/Life & Love Seem Sweeter E WL
203. Ed 51331 Guy Hunter (The Blind Entertainer) When I Get Back tae Bonnie Scotland/It's a Fine Thing to Sing. E WL
204. Ed 51558 Florida Four. When You're With Somebody Else-FT (w/voc)/Ramona-Waltz w/voc. B.A. Rolfe O. A Room with a View-FT/Dance Little Lady-FT E-/E good tunes. Min \$7.
205. Ed 52231 Rae Eleanor Ball (Violin solo) Moonlight Lane/Yesterday N- Min. \$6.
206. Ed 52462 Marie Sundelius. Don Giovanni-Batti, batti o bel Masetto/Explan Talk EL E
207. Ed 52146 Ellen Beach Yaw. The Skylark/Explanatory Talk. E Early EL pressing.
208. Ed 82078 Anna Case. Perle du Bresil-Charmant oiseau/Explanatory Talk. EL strk on lbl E
209. Ed 82199 Arthur Middleton. Pagliacci--Prologue/Merle Alcock. Largo-Xerxes (Handel) in Italian. late EL slight edge chip, NAP
210. Ed 82248 Arthur Middleton. Voice of the Mountain Land/Clang of the Forge E+ WL slight
211. Ed 82573 Marie Rappold-Taurino Parvis. Trovatore-Mira di acerbe lagime/Alice Verlet & Arthur Middleton. Thais--Te souvient-il E late EL
212. Ed 80067 Marie Rappold-Taurino Parvis. Trovatore--Vivra-Contende il giubilo/Tenor? Ah! So Pure from Opera Martha. E EL war surface. strk on lbl.
213. Ed 80125 Violoncello solo. Urna Fatale del mio destino-Forza del Destino.Nina E+ Early EL, clean, but lam in starting band before grooves. NAP
214. Ed 82218 Claudia Muzio. Chrysanthemums (Sodero) In Italian/Chere Nuit (In French) EL EE+
215. Ed 50333 Premier Qt. Loading Up the Mandy Lee/Van Brunt. Some Little Bug is Going to Find You. E EL War surface. Comic but about diseases, worms, undertaker!
216. Ed 51155 Billy Jones-Ernest Hare. Old King Tut/Barney Google Strong E WL E WL good
217. Ed 51183 Ernest Hare. Waitin' for the Evenin' Mail/Billy Jones. Yes! We Have No Bananas.
218. Ed 50874 Broadway Dance O. Wabash Blues-FT/Sal-O-May-FT Black Paper lbl. E
219. Ed 51317 Nathan Glantz O. Monavanna-FT/Raderman's Dance O. The One I Love-FT WL EE+
220. Ed 51689 Duke Yellman O. Whose Who are You?-FT/Kaplan's Melodists. Always-Waltz WL E
221. Ed 51121 Billy Jones. Sands of Sandy Hook/Homestead Trio. Amazon (Female voices) WL E+
222. Ed 50601 Premier Qt. Alexander's Band is Back in Dixieland/Murray & Grant. Say It Again! Frisco "Jass" Band. Johnson Jass Bl/Umbrellas to Mend-OS EL EE- Late EL E+
223. Ed 50470 Vernon Dalhart (Intro Helen Clark in refrain) Why Am I Always Alone?/J.Harold Murray. Will She Come from the East? Berlin's Music Box Review of 1922-23. E WL
224. Ed 52322 Victor Hall (tenor) My Angel/Needing You. WL electric E-/E- Min. \$5.
- Of a Classical Nature. Minimum Bid \$2.50
- 17" 7W. HMV V.B.40 (white lbl) Dame Nellie Melba (pno acc) Porgi Amor--Figaro/Adelina Patti. La Calasera. Strong E/V+ (wear on loud notes) Min. \$4.50
7X. RCA 8125 Rosa Ponselle. Norma--Casta Diva Part 1/Part 2 EE+ later pressing.
7Y. Vtla 74784 Amelita Galli-Curci. Star of the North-Prayer & Barcarolle. E+ Nice. In French
7Z. Vtla 88311 Luisa Tetrazzini. Swiss Echo Song (Carl Eckert) E to E+ (EE+)
8A. Vi 74155 Charles Glibert. Largo--Xerxes. E-V+ Patents lbl.
8B. Columbia Graphophone Co 91513. Jean Hippach & Eusebio Concaidli. Dite alla Giovine--Traviata Francesco Longo at the Piano. E+ Personal Record
8C. Vi GP 88003 Enrico Caruso. Faust--Salut demeure. '06 reverse sticker. sml lbl run. E
208. Vi 7255 Philharmonic O NY (Toscanini) Barber of Seville-Overture Pt 1/Pt 2 E+ post scrol
209. Parl 11077 State Opera House O Berlin (Weissman) Rakoczy March/Ride of the Valkyries E+
210. RCA 11-9836 Marian Anderson. Ave Maria (Schubert)/Aufenthalt (Schubert) In German E+N-
211. Vtla 8034 Lucy Marsh-John McCormack. Aida-O terra addio/Carmen-Parle-moi de am mere E+ Caruso-Scotti. Forza del Destino-Solenne in quest' ora/Boheme-- uncommon.
212. Vtla 8000 Ah Mimi, tu piu. E+/E- voix. V+ due to scuffs.
213. Vtla 88184 (patents lbl) Jeanne Gerville-Reache. Samson et Delilah--Mon Coeur s'ouvre a ta
214. RCA 15-1008 (Red Heritage) J. Gerville-Reache. Chanson du Tigre/Carmen-Habanera E 12-9-10
215. Co 5069-M Elsa Alsen. Gretchen am Spinnrade/Du Bist die Ruh (both Schubert) Pno acc Str E
216. Vtla 95029 Adelina Patti. Homz Sweet Home. E 1" very tight edge crack, NAP, not on reverse.
217. Vtla 95030 Adelina Patti. The Last Rose of Summer. Strong E, later pressing, tight HC to blank reverse, not bad, she signed the wax.

218. Vi 70025 (patents lbl '08) Mme. Lejeune-M. Devries. La Fille de Mme Angot-Voyons, Monsieur
 219. Vi GP 74128 Evan Williams. Martha--Like a Dream '08 reverse sticker. E+ almost N-
 220. Vtla 6577 Maria Jeritza. Dutchman--Senta's Ballad/Traume (Wagner) E+ pre-scroll elect.
 221. Co 49747 Jeanne Gordon. Un Ballo In Maschera--Re Dell' Abisso. N- nice.
 222. Vtla 74598 Philadelphia Symp O (Stokowski) Invitation to the Waltz EE+ acoustic.
 223. Delux 85030 Antonio Scotti. Monologue Rigoletto. V '04 stkr, Pno acc, bad lbl runs but early
 224. Vi GP 9600 Caruso, Abbott, Homer Scotti. Rigoletto-Quartette. Act 111 '07 stkr E sml lbl dam
 225. Vtla 88001 (patents lbl '08) Enrico Caruso. Martha--M'appari E+
 226. Vi GP 85093 Mme Ernestine Schumann-Heink. But the Lord is Mindful of His Own-Elijah E to E+
 227. Vi GP 92015 Mme. Luisa Tetrazzini. Mignon--Polonaise, lo son Tifania '08 stkr, Angel on
 reverse-Imported. E almost E+ (EE+)
 228. Vi GP 88009 Mme. Emma Eames. Good Bye (Tosti) '06 stkr. E- to V+ l lbl run.
 229. Vi GP 81071 Giuseppe Campanari. Di Provenza il Mar. '06 reverse stkr. EE-
 230. HRS 1071 (Hist. Record Society) Lucien Maratore. Faust-Salut Demeure/Air de La Fleur E/E
 Signed in ink by him.
 231. Pathe 54005 (11" vert) Lucien Maratore. Carmen--Air de la Fleur. E- lt scratches. Min. \$4.
 232. CRS Historical 18. Hipolito Lazaro. Puritani-Vieni fra queste braccia/Trovatore-Di quella
 pira. Strong E
 233. Int'l Rec Collector's Club 3018. Leo Slezak. Hugenotten-Entr of Raoul/Wilhem Tell- O
 234. Co 4136-M Claudia Muzio. Beau Soir (Debussy)/Bonjour Suzon (Delibes) E+ later pressing.
 a beautiful record. Min. \$4
 235. Co 36-M Florence Macbeth. Tarantella Napoletana (Rossini)/Norwegian Echo Song N-
 236. Vtla 1195 Dusolina Giannini. Cielito Lindo/Carmela NN- Scroll
 237. Vi GP 81085 Mme. Schumann-Heink. Wiegenlied (Cradle Song) (Brahms) '06 rev stkr E+ sml lbl
 238. Vi G&T 61130 Mme. A. Michailova. Thou Brilliant Bird. N- Black lbl, angel reverse.
 239. Vi GP 64013 Marcel Journet. Koenig's Gebet--Lohengrin. EE- '06 stkr. their mach on lbl.
 8C. Rex 5056 (vert) F.A. Giannini. La Donna e Mobile/Vesti la Giubba E+ made Berliners. Pic of
 Literature Minimums as indicated. /Min \$3 recording studios, dust jacket.
 8D. Joe Batten's Book: The Story of Sound Recording, English 1956, many pics of pre-'25
 8E. Mary Garden's Story by Mary Garden & Louis Biancolli. 1951 302 pgs, many pics, Min \$4
 8F. Emile Berliner-Maker of the Microphone by Frederic W. Wile, 351 pgs, 1926 M \$15, dust cvr.
 8G. Educational Catalog & Graded list of Victor Records 1930, 277 pgs E+ Min. \$4
 8H. Toscanini--An Intimate Portrait by Samuel Chotzinoff. 1956 150 pgs several pics Min \$4
 8I. HMV 1931 Catalog. 5" X 7 1/2", 371 pgs, incl Red Seal Section, 3 ads for machs, E+ 12-31-30
 8J. Schumann-Heink--Last of the Titans, by Mary Lawton. Macmillan Co 1928 390 pgs, loaded with
 pictures. Nice Min. \$15 /Netherlands. E Min \$3. Nice cuts.
 8K. Fonopticum '65, 5 1/2" X 8", 70 pgs, pics of machs on exhibit Philips Phono exhibit 1875-1965
 8L. 6-Columbia suppliments (English) 1956 4" X 8 1/2" 35 pgs ea, LP 78 & 45 issues, pics Ruby
 Murray, The Teenagers, Jimmy Parkinson, Eddie Calvert. E Min. \$6.50 for the 6
 8M. HMV Nov 1955 Supplement. 47 pgs, similar to above, on cvr Max Bygraves. Min. \$1.25
 8N. HMV July 1956 supplement. 20 pgs, on cover Elvis Presley. Min. \$2.50 /Min \$1.50
 8-O. The Development of the Phonograph in America by Allen G. Debus. 30 pgs 5 1/2" X 8 1/2" mimeo '49
 8P. Victor & Bluebird Records (1943) 8 1/2" X 11" 510 pgs looks like Sears catalog! E+ & interesting
 8Q. Edison Re-Creations 1922. 5" X 7 1/2" about 500 pgs, many Ed. artists, pic Lab Model EE+ M \$8.
 8R. The Record Book by David Hall. 1942, 6" X 9 1/2" 840 pgs, E+ Class. & symph music, part of
 dust cover intact. Min. \$3.
 8S. Mr. Edison Announces His New Cylinder Record, The Blue Amberol. 5" X 8" 10 pgs, mouse-
 damage repaired. 1912 artist pics, & record listings. Min. \$3.
 8T. The San Francisco Rounder (magazine) April 11, 1914, 10" X 13" 20 pgs w/Al Jolson on cvr
 playing in Honeymoon Express, Cort Theater, SF. E bit spindled but OK. Vaudeville,
 movies, gossip. Min. \$10 rare. /Los Angeles in sympathy, etc. E Min \$8. Interesting
 8U. Official Memorial Souvenir-SF April 18, 1906 8" X 10" approx 60 pgs, earthquake pics,
 Edison Dealer's Supplement, 24 pgs 5" X 7" Incl all records issued since 1926 catalog E M \$4
 8V. Genuine Edison-Bell, records. small folder 4 pg Aug., 1908 w/artwork V+ Min. \$1.50
 8X. To Thomas Alva Edison & 7 Guests Oct 21, 1929 6" X 9" leather cover, 40 pgs, the dinner
 celebrating Golden Jubilee of light, color pic banquet hall, text of Einstein's radio
 greeting from Germany, names of guests in attendance incl Booth, Chrysler, Currie,
 DeForest, Doubleday, Eastman, Firestone etc. Rare. Min. \$30
 8Y. More Edison Experiments You Can Do--by Youth Science 2-11-58 5" X 8 1/2" 32 pgs E+ Min \$1.
 8Z. Edison's Open Door-Life Story of Thos. A. Edison a Great Individualist by Alfred O. Tate,
 his Private Secretary. Dutton Co 1938, dust cover, 320 pgs, E+ Min. \$18
 9A. Autographed pic of Eddie Peabody 7 1/2" X 9 1/2" framed, very young looking w/banjo nice Min \$10
 9B. Autographed pic of Bing w/pipe 30's or 40's "To Deane Snyder, Sincerely Bing" 6" X 9"
 framed. Min. \$7 /Gallery calling card--old itself. Min. \$3
 9C. Lillian Russell in bathing suit 5" X 8", Black & white repro of a 90's Brooklyn photo

240. "Hear Lucky Lindy on the Edison Phono". 12 pg foldout, 3 1/2" X 6 1/2" pics Voorhees O. J. Kaufmann
 E. White, V. Dalhart, Stoneman, Jones-Hare. E Min. \$5. code date 4727 /Hempelwhite model
 241. How to Get the Most Out of Your Victrola, 1919, 6" X 8 1/2" 32 pgs, E+ M \$3.50 Color pic of
 242. The Victrola in Rural Schools. 5" X 7" 126 pgs, Lots of pics of Vic V. School Machine, out-
 doors gyms, one room schools in Ariz bldg value \$100; Vtla & records value \$150! M \$8 N-
 Decca Record Cleaner, 3 1/2" diameter with large pic Bing Crosby on yellow background. Min \$5
 243. H. Royer Smith Co., Philadelphia, Imported Recordings 1929, 5" X 7" classical, plus 2-8/29
 suppliments; Odeon, Vic, Fonotip, Col, domestic & imported that they handled. Min \$3.
 244. Victor Records of Historical & Personal Interest. 5" X 7" 96 pgs, 4-27, Acoust still avail.
 245. Victor-Victrola-A New Style Victor. 6" X 8" mounted ad cl908, an L-Door. Min. \$2.50 /M \$4
 246. Popular Mechanics Magazine-March, 1938. Pic of streamliner on cvr. E+ 460 pgs, Min \$2.75
 247. Columbia 1923 Record Catalog, 5" X 7" 412 pgs, covers missing E- Min \$3.50
 248. Columbia 1929 Record Catalog. 5" X 7" 398 pgs, cvrs missing, 13 pics of radios, Viva-
 Catalog of Victor Records 1928, 5" X 7" several hundred pages, front cvr missing Min \$3.50
 249. Victor Records 1925 5" X 7" approx 400 pgs, rear cvr loose Min \$4 /1927, 174 pgs M \$2.25
 250. Educational Catalog & Graded list of Victor Records for the Home, School & College, 5" X 7"
 251. Victor Records of Native American Melodies-Dance, Ballads, String Music, paper cvr loose,
 pic mountaineers sitting by cabin door w/jug. 44pgs, rear-pic Blue Yodel lbl. E- M \$3.25
 252. How to Use Victor Fibre Needles. single sheet 8 1/2" X 5 1/2", 2 woodcuts w/Exhib reproducer N-
 253. Victor Red Seal Records 1923, 6" X 8" 105 pgs E red cvr. Min. \$4
 254. Victor Red Seal Records 1924, 6" X 8" 112 pgs E red cvr. Min. \$4
 255. Victor Record Catalogue 1939-1940, 5" X 7" 440 pgs & 120 pg Red Seal section. E+ Nice Min \$4
 256. "An Opportunity that Will not Last--Red seal Single Faced records at Reduced Prices" 28 pgs,
 5" X 7" E to E+ some pencil writing, dated 6-25. Interesting. Minimum \$3.
 257. If You Bought Only One Victor Record a Week, 4" X 6" 24 pg list, couple by Vtla N- Min \$1.75
 258. Victor Record mailout Feb, 1922. 6 pg all litho colored art designs, RR Blues, Marie (by
 Whiteman), stylized Egyptian dancers holding records, beaut, unusual, for framing! Min \$6.
 259. 1 box of 50 hour Soundscaper recording discs, dictation, pic of mach on green box M \$5
 260. Radio Life, 8" X 11" newsprint log, Oct. 13, 1940, E, Fred Allen-Hoffa on cvr, pics L. Young,
 K. Kyser, New Records: Wax Crax, F. Brice in mink. Min. \$3. Interesting.
 261. Radio Life, August 18, 1940, 31 pgs Pics: A. Shaw, M. Wilson, Smoothies, article TV: a Brighter
 World, Lamour, Merry Macs, Joan Crawford, Platter Chatter. E Min. \$3.
 262. Tungstone metal needle box, 3/4" X 2" red painted trademark, box only, no needles EE- M \$2.
 263. Tungstone, same as above but plain grey & blue, trademark. No needles. Min \$2.
 264. Walbert record repeater, 8 1/2" oddly shaped metal gage fits atop record and repeats when
 finished. Flat. fun to fool with. Min. \$7 /changers, etc. E Min. \$3.
 265. Victor-Electrola ad. 12-27, 11" X 14", color, 8 machines pictured, Credenza, 10-50, 9-55

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HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc., is in last stages of compiling Victor Company catalogue. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 12", 14" sizes. Particularly need "Consolidated Talking Machine", pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathe, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

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